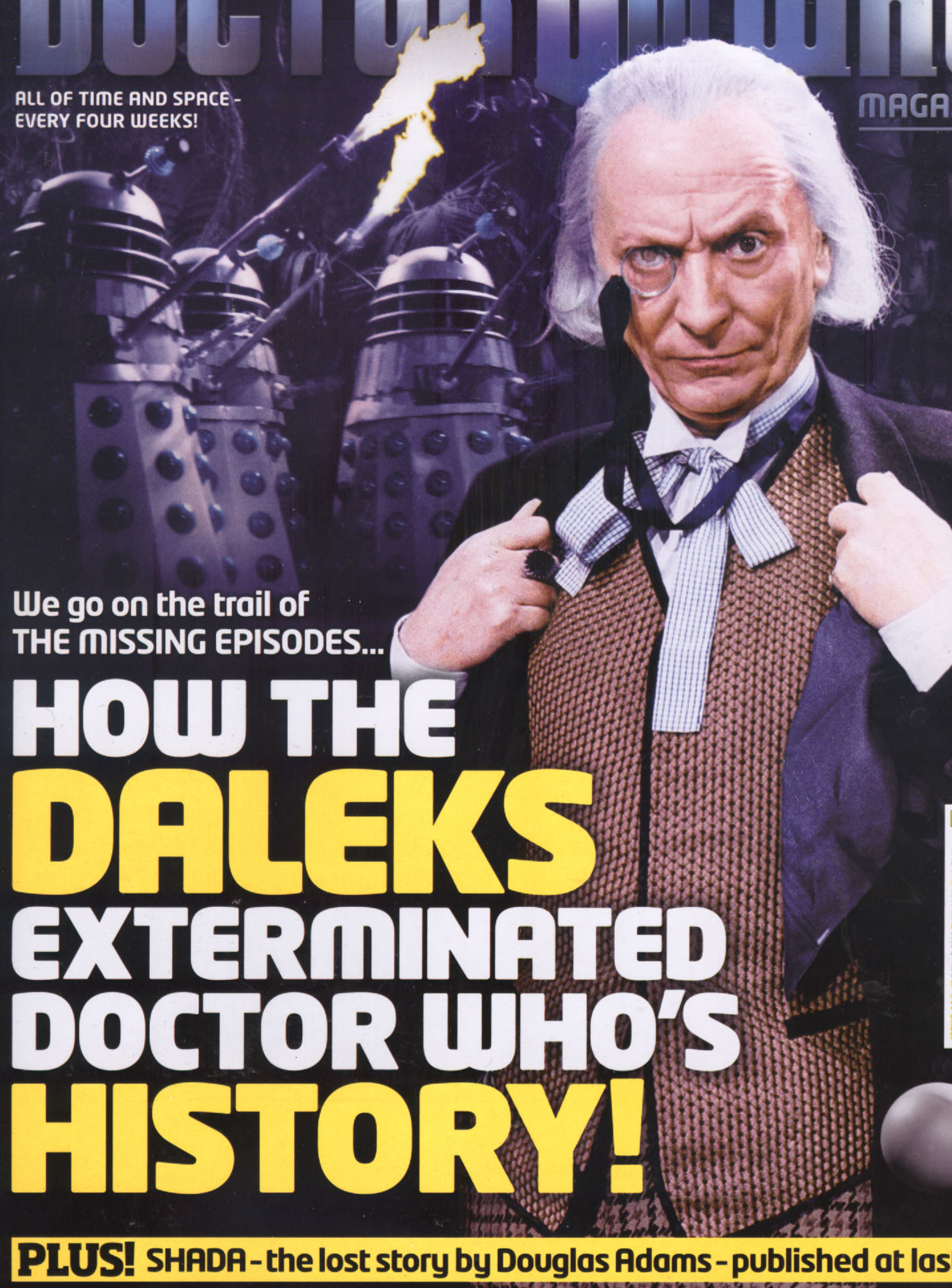
2012 SERIES UNDERWAY!
All the LATEST news...

WIN! New DVD box sets!

DOCTOR WHO MAGAZINE™

ALL OF TIME AND SPACE - EVERY FOUR WEEKS!

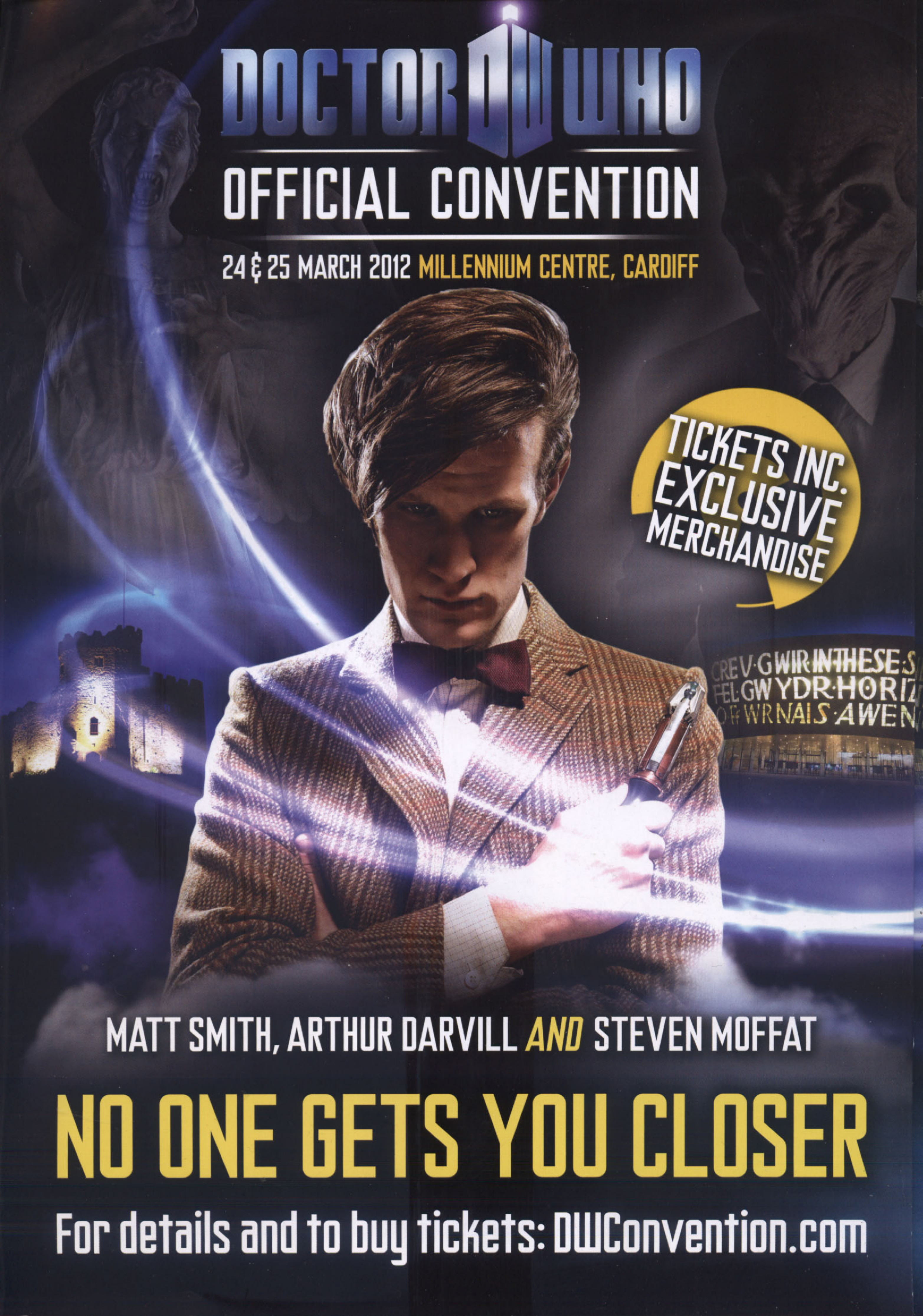


We go on the trail of THE MISSING EPISODES...

HOW THE DALEKS EXTERMINATED DOCTOR WHO'S HISTORY!

Panini magazines
ISSUE 444 ■ 7 March 2012 ■ UK £4.50 ■ US $8.99

PLUS! SHADA - the lost story by Douglas Adams - published at last!


CREV·GWIR·IN THESE·S
FEL·GWYDR·HORIZ
OF WRNAIS·AWEN

DOCTOR WHO
OFFICIAL CONVENTION

24 & 25 MARCH 2012 MILLENNIUM CENTRE, CARDIFF

TICKETS INC. EXCLUSIVE MERCHANDISE

MATT SMITH, ARTHUR DARVILL *AND* STEVEN MOFFAT

NO ONE GETS YOU CLOSER

For details and to buy tickets: DWConvention.com

This March, The Millennium Centre in Cardiff will open its doors to the OFFICIAL Doctor Who Convention

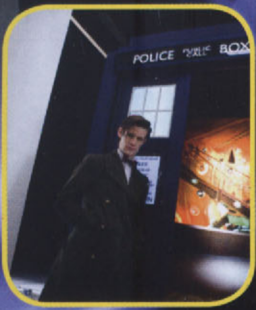
The Convention is an amazing chance to delve into the inner workings of the hit TV show and learn how it is created – a journey from script to screen. With unique access to the cast and production crew it offers fans a rare chance to see behind-the-scenes of the world's longest running sci-fi show.

Official props and costumes display

Special effects demo by SFX Supervisor Danny Hargreaves

Prosthetics demo by Millennium FX

Tickets include three panel discussions with key cast and crew and Doctor Who production teams showing live pyrotechnics and prosthetic demonstrations. PLUS a chance to talk to the creators of some of the iconic costumes in the props and costume exhibit.



EXCLUSIVE PANEL SESSIONS

Meet the Stars
with current cast members
Creators & Directors
with the creative team
Doctor Who Uncut
with the behind the scenes team

Exclusive merchandise & collectables

Panel sessions with cast & crew including, Matt Smith, Arthur Darvill, Steven Moffat, Mark Sheppard, Dalek Operator Barnaby Edwards, Script Editor Caroline Henry, Screen Writer Tom MacRae, Director of Photography Stephan Pehrsson, Production Designer Michael Pickwoad, Casting Director Andy Pryor, former Script Editor Gary Russell, Producer Marcus Wilson and many more

Entry is £99 for the full day event featuring live demonstrations, displays and Q&As with series experts

PLUS: Souvenir Ticket and Programme of Events | Souvenir Lanyard and Laminate Pass
Exclusive Behind the Scenes Images Postcard Pack | Tote Bag

BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide.

PULL TO OPEN

DWM 444

“*Marco Polo* was the most widely sold of all the missing *Doctor Who* episodes...”

DOCTOR WHO MAGAZINE

Editor Tom Spilsbury
Assistant Editor Peter Ware
Art Editor Richard Atkinson
Editorial Assistant
John Ainsworth

Managing Director Mike Riddell
Managing Editor Alan O'Keefe
Head of Production Mark Irvine
Production Assistant Jez Meteyard
Circulation and Trade Marketing Controller Rebecca Smith
Head of Marketing Jess Tadmor
Marketing Executive Jess Doran

William Hartnell cover photo © Mirrorpix

Thanks this issue to:
Natalie Barnes, Ken Bentley, Lee Binding, Lisa Bowerman, Nicholas Briggs, Steve Broster, Emma Burch, Kate Bush, Gigi Candon, Johnny Candon, Chris Chapman, Chris Chibnall, Michael Cregan, Russell T Davies, John Dorney, Barnaby Edwards, Andrew Englefield, Gary Gillatt, James Goss, Lisa Greenwood, Ian Grutchfield, Simon Guerrier, Katherine Hadoke, Toby Hadoke, Jason Haigh-Ellery, Daniel Hall, Scott Handcock, Derek Handley, Marcus Hearn, Will Howells, Louise Jameson, Chris Johnson, John Kelly, Paul Lang, Jamie Lenman, Stuart Manning, Steven Moffat, Mark Morris, Nicholas Pegg, Andrew Pixley, Emma Price, Justin Richards, David Richardson, Gareth Roberts, Edward Russell, Gary Russell, Jim Sangster, Caroline Skinner, Matt Smith, Paul Spragg, Michael Stevens, Ed Stradling, Alex Thompson, Toby Whithouse, Marcus Wilson, BBC Worldwide and bbc.co.uk

Special thanks to:
Richard Molesworth and Paul Vanezis for their expert assistance this issue. Thanks also to Jon Preddle and his website *http://broadwcast.com*

Like our page at: www.facebook.com/doctorwhomagazine

Follow us at:
www.twitter.com/dwmtweets

Advertising
Madison Bell
Telephone 0207 389 0835
Email damien.tidd@madisonbell.com

Subscriptions See page 78

Doctor Who Magazine™ Issue 444 Published January 2012 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2012. *Doctor Who* logo ™ & © BBC 2009. Daleks © Terry Nation. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. This issue has been sold to Sierra Leone, Zambia and Nigeria. Please return it to Tunbridge Wells or destroy it after five years. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

INTERVIEWS
34 GARETH ROBERTS

FEATURES
18 DOCTOR WHO OVERSEAS PART 1: THE RISE AND FALL OF DOCTOR WHO'S EMPIRE

52 THE FACT OF FICTION
Dragonfire

REGULARS
6 PRODUCTION NOTES

7 GALLIFREY GUARDIAN

10 BEYOND THE TARDIS

11 PUBLIC IMAGE

14 GALAXY FORUM

32 COUNTDOWN TO 50!
Series Fifteen (1977/78)

64 THE TIME TEAM
Episode 712: *Tooth and Claw*

39 COMIC STRIP
The Chains of Olympus Part 3

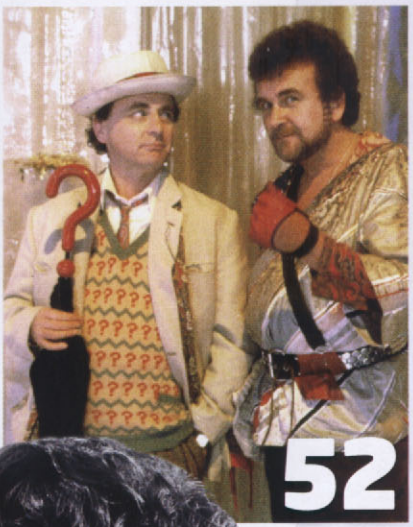
68 THE DWM REVIEW

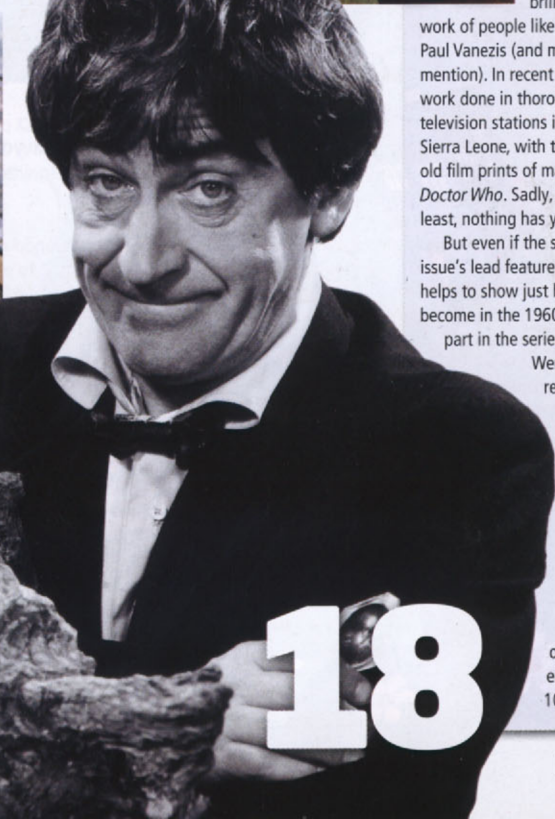
79 COMPETITIONS

81 CROSSWORD

82 WOTCHA!

83 NEXT ISSUE





LETTER FROM THE EDITOR

One of the most fascinating topics for *Doctor Who* fans to discuss has been, and probably always will be, that of the missing episodes. All those black-and-white editions starring William Hartnell and Patrick Troughton. Some of you reading may have seen them when they were first transmitted in the 1960s. I was born in 1976, so – like many of you – have never seen these lost classics. But long-time **DWM** contributor Scott Gray (who sits across the desk from me) has dim and distant memories of watching stories like *The Power of the Daleks*, *The Enemy of the World* and *The Web of Fear* in New Zealand in the early 1970s. If only we could strap him to a machine that could scan his brain and retrieve the episodes that way! (He *has* agreed to this, by the way. We just need someone to invent the machine.)

One of the things that makes the missing episodes such a rich area for discussion is not just the speculation over what the episodes are like, but the hope that copies of them could still be out there. Somewhere. Waiting to be discovered. After all, it's happened before, most recently with *Air Lock* and *The Underwater Menace* Episode 2. It's possible that there's nothing left to find – but we can never *prove* that for certain. So there will always be hope...

This issue's lead feature is – I must admit – a bit hardcore. If you've only recently come to *Doctor Who*, via the David Tennant or Matt Smith episodes, you might find it slightly daunting. But please give it a look, because this is about *Doctor Who*'s history. Its *heritage*.

The full records of which *Doctor Who* episodes were sold where have only recently come to light, thanks to the brilliant research and hard work of people like Richard Molesworth and Paul Vanezis (and many more, too numerous to mention). In recent years there has been much work done in thoroughly investigating foreign television stations in places like Zambia and Sierra Leone, with the hope of tracking down old film prints of many programmes, not just *Doctor Who*. Sadly, in *Doctor Who*'s case at least, nothing has yet come to light.

But even if the search proves fruitless, this issue's lead feature is still very important – as it helps to show just how popular *Doctor Who* had become in the 1960s. That success played a vital part in the series still being made today.

Were the Daleks *really* responsible for exterminating *Doctor Who*'s history? Well, it's fascinating to learn how the issues surrounding the sale of stories like *The Daleks' Master Plan* and *The Power of the Daleks* affected the sales of *Doctor Who* overall.

And who knows? Perhaps one day we will be able to enjoy some of those 106 lost episodes...

Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

This issue, after a brief diversion to 221b Baker Street, Steven heads back to the TARDIS...

And the wheel is turning again! The first Tone Meeting of the season, and oh dear God, everything is completely impossible – yet again. And yet again, nobody seems to mind. Marcus Wilson is staring at the scripts, in much the same way a human sacrifice might stare into a burning pit. And then he's saying, like he always says: "Leave it with me!"

No spoilers here (Alex Kingston might shoot me) but the title of Episode 2 alone would stop the heart of a lesser man. But, yeah, it's always like this at Tone Meetings, and it always will be, and yet somehow this amazing group of people round this terribly ordinary table will find way to get it made, on time, on budget and before you know it, on your television.

But enough of the same old, same old. New things are afoot! If a new building can indeed be said to be afoot (now there's an image). For years we've been in a big strange blue building which was up in the Welsh hills or next to a petrol station on an industrial estate, depending which window you looked out of) and we sort of came to love it. I remember my very first visit: Helen Raynor, then script editor, picked me up from Cardiff Central and took me to the strange new world of *Who*. And there it was, nestled in the rolling hills and warehouses of Upper Boat – the secret place where they kept the TARDIS. It was the day of the *Blink* readthrough, and as I arrived David Tennant was making apologies – he'd lost his voice, and was unable to perform. Making a mental note to fire him when possible (I'm kidding, get your tanks off my lawn), I was forced to play the Doctor myself. Yes, Carey Mulligan may have been there too, and yes people groaned and made savage notes every time I had a line, but for one glorious day in Upper Boat, I WAS THE DOCTOR. It never happened again, and people actually cried, but in some small way a big dream came true for a sad old man.

And while I'm waxing sentimental, this was the building where I got to take over *Doctor Who*, and this was where Matt Smith began as the Eleventh Doctor, and – if you'll forgive me mentioning the Other One – this was where *Sherlock* began too. I remember a day, strolling with Mark Gatiss from the set of 221b Baker Street to the TARDIS control room, and Mark grabbing my arm and saying, "It's like a map of our brains!" I used to tell people that in the days when *Sherlock* and *Who* were shooting side by side, I'd swagger round the building like it was my empire. What a lie! Truth was, I'd dash along the corridors, doing commando rolls past every open door, always in terror that someone might stop me and ask me a difficult question.

But those days are over now – farewell, big blue building. Now we're in something whiter and newer and shinier. You need a pass to get in, it's so important. Hell, you need a pass to get from room to room! If you go to the loo and forget your pass, you end up trapped in the corridor for all eternity. Frankly, I might as well say goodbye now.

It's exciting though. Everything is new again, just because the surroundings are – same old problems, but my, aren't the walls so white?

Speaking of new, Caro Skinner is now properly installed as exec producer. Yeah, she was on Christmas, but now she's flying solo. Well, solo *with me*, but that's more of an additional hazard, really. And it's so strange, because in so many ways I still feel new in this job, but here I am, frowning at Caro and saying, "But this is the way we've *always* done things!" like the fat old man in a movie, who's forced to make way for the new generation and learn deep values, possibly during a musical number. But good, GOOD! Change is *always* good, as the dinosaurs probably remarked, when noticing that funny new light in the sky.

On the subject of change, you know there's a big one on the way. As I have now said in 428 interviews, the last days of the Ponds are coming. Oh, how can this be happening so soon? I remember, not so long ago, Karen and I were trapped by a volcano. Which sounds tremendously exciting, and I should probably leave it like that, with the two of us averting lava streams and saving orphans and exchanging brave quips – instead of just being stuck in a hotel in LA, because all the flights had been cancelled due to volcanic ash.

> **"On the subject of change, there's a big one on the way. The last days of the Ponds are coming. Oh, how can this be happening so soon?"**

Illustration: Ben Morris

We had a laugh, of course, but because the first two episodes of our era had just gone out, and because beginnings always make you think about endings, I asked her, out of the blue, how long she was planning to stay. She apologised and left the table, but I fetched her back and explained that I meant *in the series*.

Forever, she said.

I agreed. Forever! Me too.

"Definitely forever!"

"Absolutely! Forever! Cos what could be better than this?!"

"Nothing! So I'm staying forever!"

"Me too!"

We clinked glasses, and we sat there laughing, completely safe from the future.

But it's never true, any of that, is it? Time passes, things change, eras end. Even the big blue empire in the hills by the petrol station is home to someone else now. So after we'd clinked glasses, and laughed, and talked a bit more, and fallen a bit silent, I said, "But when you *do* want to leave, make me the first person you tell."

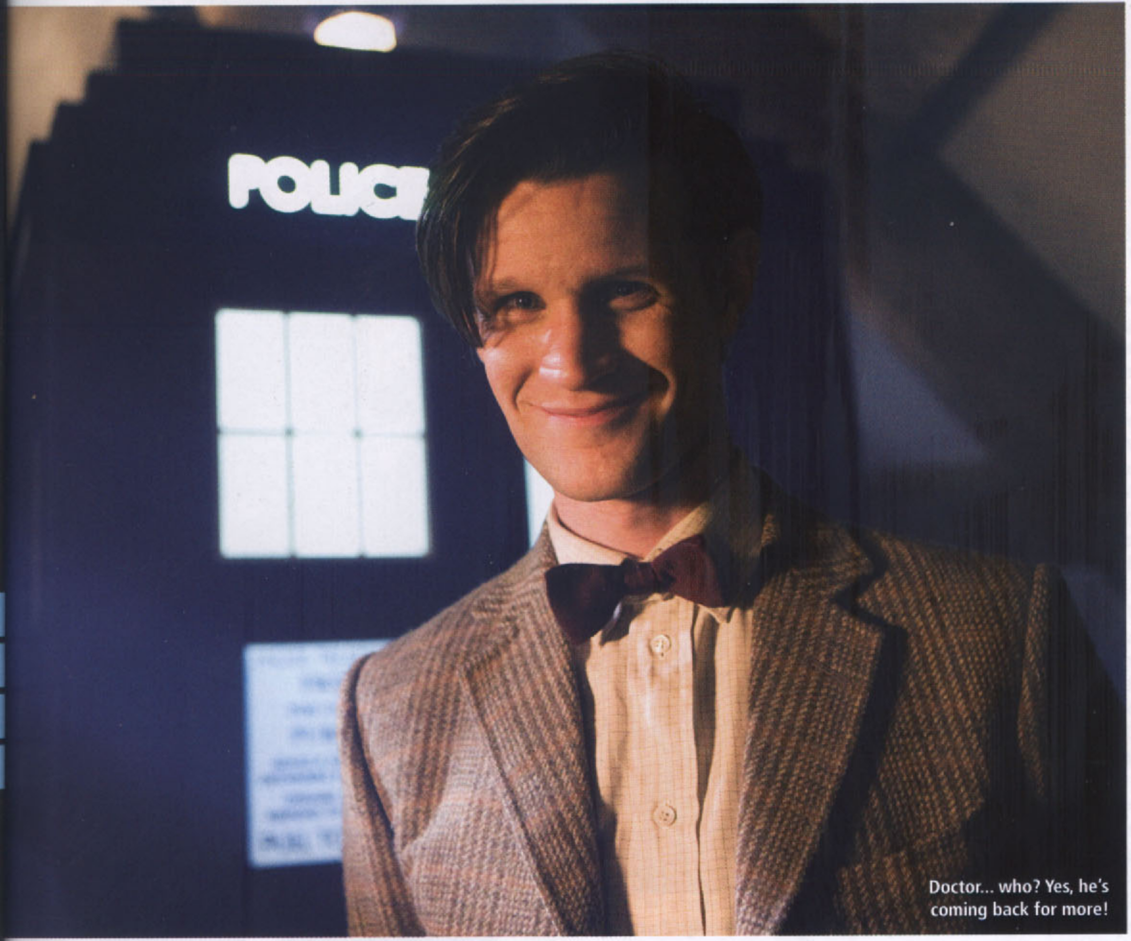
Another little beat of silence. "Okay."

Way to end an evening!

I had the same conversation with Arthur, and then, far too quickly, decisions were made and other futures began. And though it feels like they've been here forever – and yet also that they've only just arrived – the Ponds are packing their bags and getting ready to break our hearts. Brace yourselves. Endings are tough, and you're never, ever ready.

But don't get too depressed either. Someone new is out there – someone completely different. And we'll be meeting that person very soon. Goodbyes and hellos, tears and laughter – it never changes, does it? The wheel keeps turning! DWM

GALLIFREY GUARDIAN



Doctor... who? Yes, he's coming back for more!

Chibnall & Whithouse back for new series...

***Doctor Who*'s production team is gearing up to begin making a new series of episodes, for screening on BBC One later this year.**

Showrunner and head writer **Steven Moffat** leads the script-writing team, with **Chris Chibnall** and **Toby Whithouse** each writing one of the new episodes. The two authors have both previously written for *Doctor Who* and, for both of them, this will be their fourth script for the series.

Chris' first contribution was 2007's Tenth Doctor story *42*. He returned to *Doctor Who* in 2010 with the two-part *The Hungry Earth/The Cold Blood* which saw the Silurians reintroduced into the show. Chris was also co-producer on the first two series of the *Doctor Who* spin-off, *Torchwood* and was unofficial head writer for the series, penning eight episodes. Away from the *Doctor Who* world, Chris' other credits include *Life on Mars* and *Law & Order: UK*.

"It's a blast writing for Matt, Karen and Arthur again," Chris tells **DWM**. "Other than that I'm saying nothing! Go and ask Toby Whithouse!"

So we did...

"It's always a delight and an honour to be asked to write an episode of *Doctor Who*," Toby tells us. "This is my fourth, but believe me it never gets any easier or less exciting."

Toby was responsible for bringing Elisabeth Sladen's Sarah Jane Smith back to the series in *School Reunion*, his script for the 2006 season of *Doctor Who*. Toby went on to write *The Vampires of Venice* for Matt Smith's first series as the Doctor, and last year's *The God Complex*. He was also the author of the 2006 *Torchwood* episode *Greeks Bearing Gifts* and created the popular horror-comedy series, *Being Human*.

"The glory of *Doctor Who* is that it allows you to tell a thousand different styles of story," Toby continues. "One week it's a horror movie, the next it's a knockabout comedy, a thriller the week after that – and this year I've written an episode in a genre I've never ventured into before. It was the most fantastic fun, and I write these words after seeing the wonderful designs for the monster the Doctor will have to face. Set your faces to 'Stunned'."

Doctor Who's new executive producer Caroline Skinner is keeping an eye on the fast-approaching production deadlines, but she's in a buoyant mood.

"It's February! February – how did that happen so fast?!" Caroline says to **DWM** when we catch a moment with her. "And we're just moments away from starting production on my first series of *Doctor Who*. That's actually quite a thrilling thing to say. My first series of *Doctor Who*. How exciting! And these *are* exciting times – the production team is all back together and we're already deep in pre-production, hurtling towards Monday 20 February when we start shooting the new series. [Producer] Marcus Wilson's desk is rapidly becoming submerged under piles of set designs, concept art, budgets, schedules and monsters – though he's still completely unflappable, despite the fact that Steven's opening episode for next year is so enormous it will blow everyone's minds. (And the budget, most probably.) But Marcus just keeps on grinning with excitement as he reads it – whilst reminding me 'this beats working for a living.'

"Meanwhile, right now, in the opposite corner of the production office, designer Michael Pickwood is about to explode with excitement. He's in the middle of building the biggest set *Doctor Who* has ever had – EVER! – for a sequence in Chris Chibnall's brilliant new episode. And Toby Whithouse is also back on the writing team, with a big blockbuster of a genre piece. Yep, the scripts are just too exciting for words. Which is a good thing because I'm not going to tell you anything more about them!"

More news on the new series – *Doctor Who*'s thirty-third! – next issue.

THIS ISSUE

Award Winners!

Matt Smith and Karen Gillan are confirmed as TV's favourite actors at the annual National Televison Awards. p8 ►

Script to Screen

There's a second chance for children to write a *Doctor Who* story for TV as *Script to Screen* returns. p8 ►

Chick Lit Doc!

Acclaimed author Jenny Colgan is to write a new hardback novel featuring the Eleventh Doctor. p8 ►

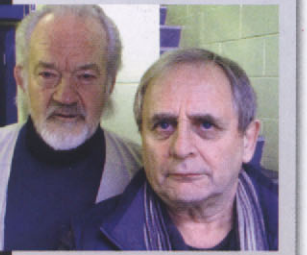
Sarah Jane Extras

GOODBYE
BANNERMAN ROAD

■ The fifth and final series of *The Sarah Jane Adventures*, starring the late Elisabeth Sladen, is now out on DVD and Blu-ray from 2|entertain, price £15.31 on DVD and £20.42 on Blu-ray. As well as the three stories *Sky*, *The Curse of Clyde Langer* and *The Man Who Never Was*, the DVD includes a new documentary, *Goodbye Bannerman Road*.

"The public's reaction to Lis' passing had been so moving that I wanted to get a sense of the impact it had had on her friends and colleagues, by returning them to Bannerman Road in Penarth to pay tribute to the much-missed icon," Chris Chapman, who has produced the documentary, tells **DWM**. "I think Anjli Mohindra, Daniel Anthony [Rani and Clyde respectively] and script editor Gary Russell were very moved to be back at the iconic Sarah Jane house, and a set of very poignant interviews was the result. When we returned to London we also got a chance to speak to Eleventh Doctor Matt Smith, who talked very eloquently about the love people had for Lis. The result is, I hope, a film that gets to the heart of what Lis meant to the world."

Big Finish Audios



■ Ian Hogg, Josiah Smith in the TV story *Ghost Light*, has been reunited with Sylvester McCoy and Sophie Aldred in *Protect and Survive* by Jonathan Morris, a new *Doctor Who* audio play from Big Finish. The story kicks off a pivotal mini-series for the Seventh Doctor and his companions. Next up is *Black and White* by Matt Fitton, which guest stars Stuart Milligan (Nixon in *The Impossible Astronaut*). The trilogy ends with *Gods and Monsters* by Mike Maddox and Alan Barnes, which guest stars John Standing (*Game of Thrones*).

Protect and Survive will be released in July with *Black and White* and *Gods and Monsters* following in August and September. For orders and more information, go to *www.bigfinish.com*.

Awards triumph for Matt and Karen at NTAs

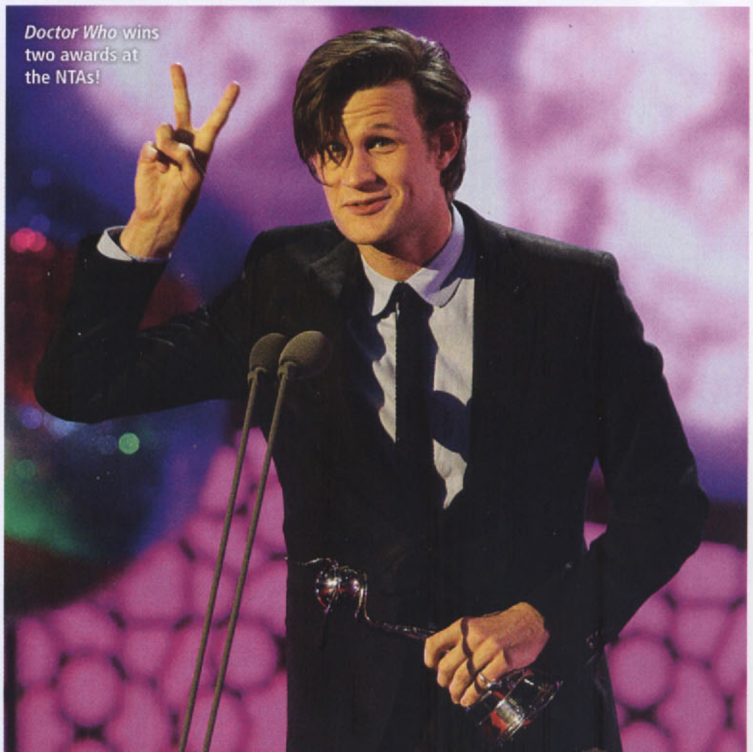
The National Television Awards, held at London's O2 Arena on 25 January, proved to be a great night for *Doctor Who* stars Matt Smith and Karen Gillan, with both winning coveted trophies.

Matt collected the award for Outstanding Drama Performance (Male) for his role as the Doctor, beating *Torchwood* star John Barrowman; star of *Doc Martin*, Martin Clunes; and David Threlfall of *Shameless*. "What a marvellous honour," said a jubilant Matt, receiving his trophy from actress Caroline Quentin. "Thank you to everyone in Cardiff who makes the show possible, because they work tirelessly hard. Beth and Piers and Steven – because you're a clever, clever man. But most of all to everyone who watches and voted and who makes the show what it is."

Karen Gillan was the recipient of the Outstanding Drama Performance (Female) award for her role as Amy Pond. She won out over fellow contenders Eve Myles, nominated for her performance as Gwen Cooper in *Torchwood: Miracle Day*; Suranne Jones for *Scott & Bailey*; and Jaye Jacobs from *Waterloo Road*. Karen was presented her award by *Downton Abbey* star Hugh Bonneville who had also guest-starred in last year's *Doctor Who* story *The Curse of the Black Spot* as Captain Henry Avery.

A delighted Karen told the O2 audience "This means so much, this is amazing and I'm terrified right now. I would like to thank my co-stars and friends, Matt Smith and Arthur Darvill for making *Doctor Who* so much fun, and Steven Moffat for his amazing writing and just generally being 'The Moff'."

Unfortunately *Doctor Who* lost out in the Best Drama category, which this year was won by ITV1's *Downton Abbey*. Winners in other categories included *Outnumbered* for Best Comedy which stars Claire Skinner (seen recently in *The Doctor, the Widow and the Wardrobe*); *Coronation Street*, produced by ex- *Doctor Who* producer Phil Collinson, which won Best Serial Drama; and David Walliams – who guest-starred as Gibbis in last year's *Doctor Who* episode *The God Complex* – who was chosen to receive this year's Landmark Award.



Doctor Who wins two awards at the NTAs!

PHOTOS: PA

Second 'Script to Screen' competition launched

Following the huge success of last year's *Script to Screen* competition, the BBC has once again challenged schoolchildren aged 9-11 to write their own script for a *Doctor Who* mini-episode.

The story chosen as the winner will be produced by the *Doctor Who* production team and star Matt Smith as the Doctor, who launched the competition recently on *Blue Peter*. The winning authors will be invited to visit the *Doctor Who* set to watch the three-minute episode being made and to meet Matt Smith and other members of the cast and crew.

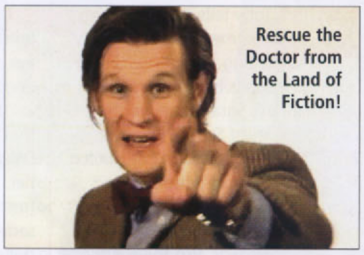
"It's so exciting to be able to challenge young writers in this way," says Caroline Skinner, executive producer on the TV series. "*Doctor Who* is such an amazing show to work on. It really sets the imaginations of viewers alight, and it's a thrilling prospect to see where young members of our audience would like to see the Doctor go this time!"

Last year's *Script to Screen* competition was won by the children of Oakley Junior School with their story *Death is the Only Answer* in which the Doctor had met Albert Einstein in the TARDIS. The episode was shown as part of the last ever episode of *Doctor Who Confidential*.

The competition is supported by BBC Learning which has a dedicated section of its website at *www.bbc.co.uk/schools/teachers/doctorwhocompetition*, that provides resources to schools giving master classes in writing. The website also features a special video introduction by Matt Smith as the Doctor who is trapped in the Land of Fiction (previously visited by the Second Doctor in 1968's *The Mind Robber*).

As well as featuring the Doctor, the script for this year's competition must feature Amy and/or Rory, one of four familiar monsters, plus the option of including a new human character. The story can be set either in the TARDIS or on a new alien world and must have an Olympic theme, to coincide with this year's Olympic Games.

All entries must be received by midnight on 16 March. The winning story will be shown on *Blue Peter* later in the year.

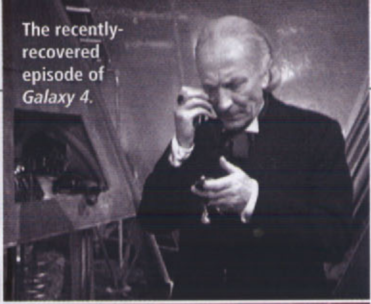


Rescue the Doctor from the Land of Fiction!

Plans for the Doctor Who DVD range...

DWM recently spoke to Daniel Hall, commissioning editor at 2|entertain, to find out some of his plans for the *Doctor Who* DVD range in 2012 – and beyond...

The Reign of Terror soon to be complete...


The recently-recovered episode of *Galaxy 4.*

Will *The Mind of Evil* be released in colour?

A special release of *Varos* on its way...

Hi Dan – looking back at the *Doctor Who* DVD range, what have been your favourite titles?

"My favourite titles are always the ones that are the least favourite stories. So, *Time-Flight* and *The Twin Dilemma*, the ones that tend to come lower in your polls. I think it's the less-liked stories that allow the restoration and the DVD extras to really shine. Those elements of the DVD should really encourage a re-evaluation. I remember when I bought *The Robots of Death* way back when – what I loved about that release is that it made me not see it as a piece of 1970s TV and I completely re-evaluated what I was looking at. That really stuck with me so that's kind of what I try to do now. For some of the less loved stories, that shows more than ever."

What titles and extras are you particularly looking forward to in 2012?

"I'm really looking forward to *Revisitations 3* because of the VidFIREd version of *The Tomb of the Cybermen*. It looks absolutely fantastic. *Revisitations 3* has been the trickiest of the *Revisitations* sets to produce in terms of content. Those three stories [*Tomb of the Cybermen*, *The Three Doctors* and *The Robots of Death*] have really benefitted from the new investment in them." [*See page 74 for more on this – Ed*]

One of the releases we're all looking forward to is 1964's *The Reign of Terror*. With the fourth and fifth episodes missing from the BBC's film archives, you've announced plans to animate the missing sections – so how is that progressing?

"Fabulously! The animation is coming along very well. The audience at the Day of the Daleks convention in Sydney got a chance to have a look at some of the material that's already been done. It's quite far along now in production. Every Friday I get an email with a link and I get to see some new material. It's scheduled to be released sometime towards the end of this year."

Has the recent discovery of *Galaxy 4: Air Lock* and *The Underwater Menace* Episode 2 changed your plans?

"Well, conveniently, no – not very much at all. There's one release that hasn't been announced yet which will provide a home for one of them. And there's a potential release that will provide a home for the other one as well. People aren't going to see them out on DVD in 2012, though. But they are on our schedule."

We know that a new version of 1985's *Vengeance on Varos* is on the way – are any more Special Editions or *Revisitations* planned?

"I'd really like to bring the idea of Special Editions and *Revisitations* together. So, in a way, the *Revisitations* brand will just become an imprint of the *Doctor Who* range. I'm hoping that *Vengeance on Varos* will be the first of our single *Revisitations* imprint. So, we'll see how *Vengeance of Varos* does and I've certainly got my sights on some future *Revisitations* titles. People on Twitter are saying 'How about doing this?' and 'How about doing that?', so we're very much driven by the market on that."

How do you decide what titles get the Special Edition treatment?

"It's a mixture of things. I'll sit down with the Restoration Team and say 'What do you think could look a lot better now than it did on its first release?' That's one of the main considerations. Another one is looking at the extras that are on the existing DVD, and seeing if there's really basic stuff missing. I'm very proud of the idea that the DVDs form a kind of encyclopaedia. So, it's about trying to fill those editorial gaps as well. Also, because modern *Doctor Who* is done so wonderfully well, it's nice to have a chance to look at certain very strong titles and think about re-releasing those in a slightly souped-up format to appeal to that new *Doctor Who* audience as a way of introducing them to the brilliant, classic flavour of the show."

Will 1970's *The Ambassadors of Death* and 1971's *The Mind of Evil* be released in full colour, or will some episodes remain in black-and-white?

"We're working on it. I can't guarantee anything at the moment, but we are working very hard to try to release them in as good a way as possible."

There are only a few stories left to release on DVD now – when do you anticipate that the range of twentieth-century *Doctor Who* will be complete?

"It won't be complete by the end of this year. 2013, *Doctor Who's* 50th anniversary year, will be an incredibly exciting time for *Doctor Who*. I'm not sure there is quite such an impetus for finishing the *Doctor Who* range in 2013 simply because of slight changes in schedules, small changes in the way that we package things, and costs. But 2013 is going to be an incredibly strong year. Whether it's going to be the last year of the range as we know it... I would imagine that's probably not the case."

Exclusive Print

The Collectable Art Company is releasing a limited-edition print of the original costume design for the Sixth Doctor's distinctive, multi-coloured outfit. Limited to just 1500 high-quality prints, each A2 sized reproduction is individually numbered and has been autographed by costume designer Pat Godfrey and the Sixth Doctor himself, Colin Baker. Each costs £130 + VAT and is accompanied by a certificate of authenticity and a special 28-page *Script to Screen* booklet which describes the making of the Sixth Doctor's iconic costume and includes an introduction by Colin Baker and an interview with Pat Godfrey. The print will be on sale from 1 March. For more information visit *www.thecollectableartcompany.com*.

Pat Godfrey with her iconic design.

Moths on Tour

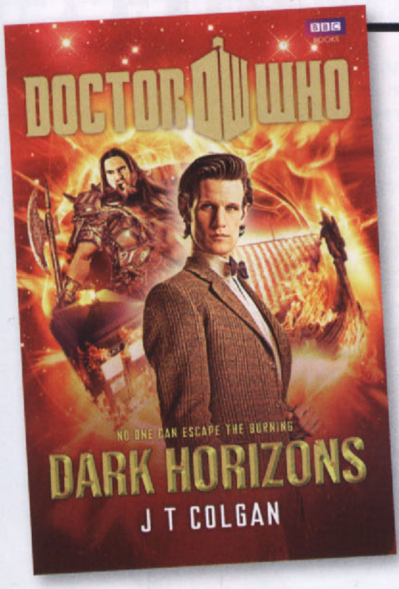
Actor, comedian and **DWM** writer Toby Hadoke has announced four new dates for his acclaimed one-man show *Moths Ate My Doctor Who Scarf*.

The new dates are: 2 March – Brewery Arts Centre, Kendal; 30 March – Neston Civic Hall; 31 March – Bradwell Village Hall; 29 June – Beacon Fringe, Beacon Arts Centre, Tunbridge Wells.

New Adventures

Issue 255 of *Doctor Who Adventures* is published on 9 February, priced £2.50, and comes with a free Silence and Silurian mini-army. Inside is a Silurian timeline, some monster match-making for Valentine's Day, and a competition to design a new gadget that the Doctor will use in a future comic strip in the magazine.

BBC FREE MONSTER ARMY! SILENCE vs SILURIANS
OUT EVERY THURSDAY!
DOCTOR WHO
ADVENTURES
URGH!
IN EVERY ISSUE
TRICKY PUZZLES!
SHOW SECRETS!
COOL COMICS!
AMAZING PRIZES!
COOL POSTERS!
SCALY SECRETS!
MATT'S EPISODE GUIDE
WIN!
PLUS FACTS! JOKES! SCARES! FUN!



Best-selling author pens new Doctor Who novel

BBC Books has announced the publication of *Dark Horizons*, a new hardback *Doctor Who* novel to be published in July.

The author of the book is Jenny Colgan – writing as JT Colgan – the celebrated author of 13 best-selling novels, including *The Good, the Bad and the Dumped*, *Diamonds Are A Girls Best Friend* and *Operation Sunshine*.

"Writing *Dark Horizons* has been, as my friends and family already know, a dream come true for me," says Jenny. "I grew up on [prolific *Doctor Who* novelist] Terrance Dicks and I'm beyond thrilled to be joining the ranks of *Doctor Who* novelists."

The story sees the Doctor confronting marauding Vikings in what will one day be called Scotland where the natives are seemingly under attack by a ruthless alien force and a terrible, unstoppable fire threatens to engulf them. Only the Doctor can help them, but is he really on their side?

Dark Horizons is published in hardback by BBC Books on 7 July, priced £12.99.

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Tennant Ties the Knot

■ Congratulations to **David Tennant** and **Georgia Moffett** (daughter of **Peter Davison**) on their New Year's Eve marriage, which was followed up with two nights of celebrations at *The Shakespeare Code*'s Globe Theatre with guests including **David Morrissey**, **Stephen Fry**, Gordon Brown and Patrick Stewart. David plays Brendan in romantic comedy *Emotional Rescue* shooting in New York and Connecticut and is helping the Royal Shakespeare Company appoint a new artistic director. On 29 January he hosted the BBC Audio Drama Awards, in which he was nominated for **Murray Gold**'s *Kafka: the Musical* and lately narrated audio download *Chitty Chitty Bang Bang Flies Again*.

Honorarium

■ The New Year's Honours list included MBEs for *The End of Time*'s **David Harewood** and *The Trial of a Time Lord*'s **David Rodigan**, an OBE for *Terminus* and *The King's Demons* film cameraman **Remi Adefarasin** and a CBE for *Comic Relief Sarah Jane Adventures*' **Ronnie Corbett**.

Passports from Who

■ **Karen Gillan**, who guested on BBC One's *The Graham Norton Show* on 6 January, narrated STV's *Scottish Passport 2012*, which aired in January/February. She adorned the cover of *Radio Times* prior to BBC Four's *We'll Take Manhattan* broadcast on 26 January (this year's *Radio Times* Covers Party attendees included **Steven Moffat**, **Mark Gatiss**, **David Morrissey**, **John Simm**, **Lenora Crichlow**, **Maurice Cole** and **Toby Whithouse**). **Matt Smith** has been promoting Cardiff for VisitBritain while **Arthur Darvill** has supported Women of Zimbabwe Arise on behalf of Amnesty International.

Doctors Update

■ **Christopher Eccleston** has completed four-part BBC One psychological thriller *The Fuse* playing corrupt alcoholic council official Daniel Demoys for spring broadcast. **Tom Baker** narrated BBC Four's *Timeshift: Epic – a Cast of Thousands!* on Christmas Eve. **Colin Baker** won *Come Dine with Me*'s Christmas Special donating his £1,000 winnings to Stokenchurch Dog Rescue. **Paul McGann** was *In Conversation* at St George's Hall in Liverpool on 4 February following a return to Bristol's Slapstick Festival in January.

Doctor John

Raquel and John in *Hustle*.

■ BBC One aired **John Barrowman**'s *Hustle* episode on 3 February in which **Raquel Cassidy** also featured. The same night he was in the final of C4's *Chris Moyles' Quiz Night*, while he and **Bonnie Langford**, who intermittently plays the Lady of the Lake in *Spamalot*'s current tour, featured in BBC Four's *The Story of Musicals* during January. **Eve Myles** is Emma in comedy *All New People* which arrives at London's Duke of York's Theatre on 22 February for 10 weeks following a short tour. **Mekhi Phifer** is Flip LeVay in *Stick Fly* at New York's Cort Theatre. **Naoko Mori** reprised Sarah for BBC One's Christmas Day edition of *Absolutely Fabulous*.

Tate Modern

■ **Catherine Tate**'s reprise of Nelly Bertrum in *The Office* commences in February, her special projects manager character launching a badly executed type-Apple Store in Florida during a six-episode arc before relocating to the main Scranton location for the season's end. *Law & Order: UK* featuring **Freema Agyeman** and **Peter Davison** concludes on 17 February.

Christopher Eccleston runs back into action in BBC One's *The Fuse*.

Boldly Noeling

■ **Noel Clarke** has joined **Simon Pegg** for the next *Star Trek* feature film playing 'a family man with a wife and young daughter'. Further to **DWM** 436, Noel plays Charlie in and is producer/co-writer of science-fiction horror picture *Storage 24* due in June. He has also co-written and plays Tommy in sports drama *Fast Girls*, which shot in November featuring **Lenora Crichlow** and **Phil Davis** and will direct football agent docu-drama *Played*.

Sherlock Lives!

Jenny Tomasin.

■ As soon as *Sherlock*'s *The Reichenbach Fall* (directed by **Toby Haynes**) ended on 15 January, both **Steven Moffat** and **Mark Gatiss** (a vampire guest in **Toby Whithouse**'s *Being Human* on BBC Three) simultaneously tweeted a third series was already commissioned. *The Adventures of Tintin*, co-scripted by Moffat, won Best Animation at the Golden Globes on 15 January. **Russell T Davies** and **Phil Ford** have co-created 12-part CBBC series *Aliens Vs Wizards* including scripts by **Gareth Roberts**, **Clayton Hickman** and **Joseph Lidster**.

Companion Corner

■ An audiobook of **Deborah Watling**'s *Daddy's Girl* arrives in February. **Mary Tamm** is writing *Second Generation*, part two of her autobiography.

Quickies

■ **Terrance Dicks** was a panellist on the NFT's *Tea-Time Dickens* (28 January). **Matthew Graham**'s *Eternal Law* completed an ITV1 run on 9 February. **Brian Grant** featured in Sky Arts' *Video Killed the Radio Star* (11 and 18 December). **Kate O'Mara** is Miss Ffoliot–Ffoulkes on tour until July in *Murder on the Nile*.

Obituary

■ **Jenny Tomasin**, who played Tasembeker in *Revelation of the Daleks*, died in January aged 75. Two *Remembrance of the Daleks* cast members recently died, **Harry Fowler**, who played Harry, on 4 January aged 85 and extra **Ronnie Alden**, who was an onlooker, on 6 December aged 77. DWM

WIN! ...AN EVENING OUT WITH EVE!

Torchwood star, Eve Myles, who plays Gwen Cooper alongside John Barrowman's Captain Jack, is to star in *All New People*, a brand new stage comedy. We are offering readers the chance to win one of **FIVE** pairs of tickets to see the show in London at the Duke of York's Theatre in London's West End.*

Eve stars alongside Zach Braff, star of the hit US comedy series *Scrubs* and the movie *Garden State*. Zach, who is making his stage-acting début in *All New People*, also wrote the script. The story is set in a luxury Long Beach Island apartment where Charlie (Zach Braff) has hit rock bottom on his 35th birthday. Away from the rest of the world, this perfect escape is interrupted by a motley parade of misfits who show up and change his plans.

ALL NEW PEOPLE

Eve and Zach are joined in the production by actress Susannah Fielding (RSC) and Paul Hilton, while the play is directed by Peter Dubois.

All New People opens at Manchester's Opera House from 8 to 11 February, it then moves to Glasgow's King's Theatre from 14 to 18 February, and relocates to the Duke of York's in London for a ten-week run beginning 22 February. For further information and to book tickets, visit *www.allnewpeople.co.uk*.

For your chance to win, just answer the following question:

Which character did Eve Myles play in the 2005 *Doctor Who* episode, *The Unquiet Dead*?

A Gwen
B Gwyneth
C Mrs Peace

Phone **09011 542 667** and leave your details to enter, or post your answer to the address on page 79, marking your entry "I'M GOING INTO ENGLAND. FAREWELL FOREVER!" Please include your name, address, date of birth and phone number.

The closing date is 7 March 2012 and you must be 13 or older to enter. Good luck!

* Tickets are valid for Monday to Thursday performances until 12 April, subject to availability. No cash alternative available. Travel not included. BT calls cost 51p per call. Cost from other networks may be higher. SP: Telecom Express 0870 880 4869. Other terms and conditions are as per the terms on page 79.

PUBLIC IMAGE

Tom Spilsbury looks at how *The Doctor, the Widow and the Wardrobe* fared in the festive ratings war...

A Christmas fairy tale... Ratings-winner *The Doctor, the Widow and the Wardrobe.*

Doctor Who heads to the top of the Christmas charts

D*octor Who* first became a central part of BBC One's Christmas Day line-up back in 2005, with David Tennant's début adventure, *The Christmas Invasion*, which drew 9.84 million viewers. Since then, *Doctor Who* has aired a Special on the big day every year since, and has attracted a bumper audience each time.

Christmas Day 2011 proved to be no exception, as *The Doctor, the Widow and the Wardrobe* averaged a massive **10.77 million** viewers on BBC One between 7pm and 8pm. As you can see from the chart at the top of this page, that was enough to put it firmly into the Top Three for Christmas week, behind only *Downton Abbey* and *EastEnders* – both of which aired later on Christmas night.

In recent years BBC One has tended to rule the ratings roost at Christmas, but ITV1 put in a more spirited performance in 2011, with *Downton Abbey* joining those old warhorses *Coronation Street* and *Emmerdale* in helping the channel to a score draw with BBC One. The big story of the Christmas ratings however, was not so much how many people watched on Christmas Day, but how many people caught up with the programmes over the days that followed.

As usual, websites were quick to report the 'overnight' viewing figures on Boxing Day morning, declaring *EastEnders* as the most watched programme of the day with 9.9 million, followed by *Coronation Street* (9.0 million), *Doctor Who* (8.9 million) and *Downton Abbey* (8.1 million). As you can see from the chart above, all of these programmes increased significantly in the final figures, which just goes to show what this column has been saying for the last year or so – that 'on the night' figures only tell you part of the story. The fact that *Downton Abbey* leapt from fourth place to first, adding 3.5 million viewers who watched a recording, is unprecedented – but perhaps not unexpected given that it was scheduled directly against *EastEnders*, forcing viewers to choose which one to watch 'live'.

In *Doctor Who*'s case, almost two million viewers caught up via a recording within the following seven days – a terrific result, and in line with its earlier 2011 figures. *The Doctor, the Widow and the Wardrobe* was scheduled opposite a Christmas edition of *All Star Family Fortunes*, which attracted 6.1 million viewers on Christmas Day itself, and 6.36 million in total. It's not altogether surprising that dramas like *Doctor Who* and *Downton Abbey* jump up a large amount from the 'overnight' figures to the final ratings, whereas gameshows such as *Family Fortunes* tend to attract viewers who tune in on a whim, but relatively few bother to catch up with a recording.

However, to get the full picture about how many people watched each programme, we should also look at repeat screenings and iPlayer figures. In the case of *The Doctor, the Widow and the Wardrobe*, 1.32m tuned in to BBC One's repeat on 27 December, and a further 0.48m watched it on BBC Three on 28 December. Meanwhile, there were 0.92m requests via iPlayer, suggesting that the total number of viewers who saw the Christmas Special was around 13 million. (*EastEnders* and *Downton Abbey* also attracted a similar number of viewers when you account for their repeat screenings, so it's difficult to call a 'winner'.)

But however we slice up the numbers, *Doctor Who* was one of the biggest hits at Christmas, and was also one of the best-performing *Doctor Who* episodes of this century so far (see the second chart, to the right).

►

TOP 40 PROGRAMMES
Week 51: 19-25 December 2011

Pos	TV Series (Channel, day)	Rating
1	**Downton Abbey** (ITV1, Sun)	11.59m
2	**EastEnders** (BBC One, Sun)	11.33m
3	**Doctor Who** (BBC One, Sun)	10.77m
4	**Coronation Street** (ITV1, Sun)	10.51m
5	**Coronation Street** (ITV1, Mon)	9.64m
6	**EastEnders** (BBC One, Mon)	9.46m
7	**EastEnders** (BBC One, Tue)	9.36m
8	**EastEnders** (BBC One, Thu)	9.32m
9	**EastEnders** (BBC One, Sat)	9.21m
10	**EastEnders** (BBC One, Fri)	9.11m
11	**Absolutely Fabulous** (BBC One, Sun)	9.07m
12	**Coronation Street** (ITV1, Fri)	8.83m
13	**Coronation Street** (ITV1, Thu)	8.69m
14	**Coronation Street** (ITV1, Fri)	8.64m
15	**Strictly Come Dancing** (BBC One, Sun)	8.50m
16	**Outnumbered** (BBC One, Sat)	8.47m
17	**Merlin** (BBC One, Sat)	8.18m
18	**Emmerdale** (ITV1, Thu)	8.15m
19	**Emmerdale** (ITV1, Mon)	8.10m
20	**M McIntyre's Christmas Roadshow** (BBC One, Sun)	8.09m
21	**The Gruffalo's Child** (BBC One, Sun)	7.64m
22	**Emmerdale** (ITV1, Thu)	7.63m
23	**Emmerdale** (ITV1, Tue)	7.60m
24	**Emmerdale** (ITV1, Wed)	7.56m
25	**Emmerdale** (ITV1, Fri)	7.43m
26	**Emmerdale** (ITV1, Sun)	7.11m
27	**Lapland** (BBC One, Sat)	6.89m
28	**The Queen's Christmas Message** (BBC One, Sun)	6.69m
29	**All Star Family Fortunes** (ITV1, Sun)	6.36m
30	**Have I Got News For You** (BBC One, Fri)	6.11m
31	**Ratatouille** (BBC One, Sun)	6.01m
32	**Without You** (ITV1, Thu)	5.65m
33	**Six O'Clock News** (BBC One, Fri)	5.42m
34	**Six O'Clock News** (BBC One, Mon)	5.34m
35	**The Cube** (ITV1, Sat)	5.25m
36	**Young James Herriot** (BBC One, Mon)	5.08m
37	**Six O'Clock News** (BBC One, Tue)	5.00m
38	**Monsters Vs Aliens** (BBC One, Sun)	5.00m
39	**Six O'Clock News** (BBC One, Wed)	5.00m
40	**Young James Herriot** (BBC One, Tue)	4.99m

Figures: BARB. (With thanks to Nick Salmond.)

DOCTOR WHO'S TOP 20 RATINGS 2005-PRESENT
Calculated by first transmission audiences

Pos	Episode (Original transmission date)	Rating	Chart pos
1	**Voyage of the Damned** (25 Dec 2007)	13.31m	2nd
2	**The Next Doctor** (25 Dec 2008)	13.10m	2nd
3	**The End of Time Part Two** (1 Jan 2010)	12.27m	1st
4	**A Christmas Carol** (25 Dec 2010)	12.11m	4th
5	**The End of Time Part One** (25 Dec 2009)	12.04m	1st
6	**Rose** (26 Mar 2005)	10.81m	7th
7	**The Doctor, the Widow and the Wardrobe** (25 Dec 2011)	10.77m	3rd
8	**Journey's End** (5 Jul 2008)	10.57m	1st
9	**The Waters of Mars** (15 Nov 2009)	10.32m	5th
10	**The Eleventh Hour** (2 Apr 2010)	10.08m	3rd
11	**The Christmas Invasion** (25 Dec 2005)	9.84m	9th
12	**Planet of the Dead** (11 Apr 2009)	9.74m	5th
13	**The Runaway Bride** (25 Dec 2006)	9.35m	10th
14	**Tooth and Claw** (22 Apr 2006)	9.24m	10th
15	**Rise of the Cybermen** (13 May 2006)	9.22m	6th
16	**Partners in Crime** (5 Apr 2008)	9.14m	9th
17	**The Fires of Pompeii** (12 Apr 2008)	9.04m	10th
18	**The Impossible Astronaut** (23 Apr 2011)	8.86m	6th
19	**The Unquiet Dead** (9 Apr 2005)	8.86m	15th
20	**The Stolen Earth** (28 Jun 2008)	8.78m	2nd

Figures: BARB.

TOP 20 PROGRAMMES OF 2011

Ranked by highest-rated individual episode

Pos	TV Series (Channel, day)	Rating
1	**The Royal Wedding** (BBC One/BBC One HD/BBC News, 29 April)	13.95m
2	**The X Factor** (ITV1/ITV1 HD, 11 December)	13.46m
3	**Strictly Come Dancing** (BBC One/BBC One HD/BBC HD, 17 December)	13.39m
4	**Britain's Got Talent** (ITV1/ITV1 HD, 4 June)	12.63m
5	**Coronation Street** (ITV1/ITV1 HD, 14 February)	12.56m
6	**I'm a Celebrity... Get Me Out Of Here!** (ITV1/ITV1 HD, 14 November)	12.48m
7	**Downton Abbey** (ITV1/ITV1 HD, 6 November)	12.15m
8	**EastEnders** (BBC One/BBC One HD, 3 January)	11.42m
9	**Doctor Who** (BBC One/BBC One HD, 25 December)	10.77m
10	**BBC News** (BBC One/BBC One HD, 29 April)	10.76m
11	**New Year Live** (BBC One/BBC One HD, 31 December)	10.67m
12	**Doc Martin** (ITV1/ITV1 HD, 17 October)	10.49m
13	**Children in Need** (BBC One/BBC One HD, 18 November)	10.26m
14	**Comic Relief** (BBC One/BBC One HD, 18 March)	10.26m
15	**The Apprentice** (BBC One/BBC One HD, 17 July)	10.24m
16	**Dancing on Ice** (ITV1/ITV1 HD, 9 January)	10.23m
17	**New Tricks** (BBC One/BBC One HD, 15 August)	9.87m
18	**Frozen Planet** (BBC One/BBC One HD, 2 November)	9.73m
19	**The Eurovision Song Contest** (BBC One/BBC One HD, 14 May)	9.68m
20	**Emmerdale** (ITV1/ITV1 HD, 13 January)	9.52m

Figures: BARB. Programmes in this chart are ranked by their highest individual rating. Simulcast screenings (such as HD channels) are included where applicable, but repeats, +1 channels, and catch-up services (*eg* iPlayer) are not included on this list. *The Royal Wedding* includes BBC One's and BBC News' simultaneous coverage, but not ITV1's or other channels'.

2011'S TOP RATED TELEVISION SERIES

Ranked by average audiences

	Pos (last)	TV Series (Channel)	Average	Highest (Date)	Lowest (Date)
	1 (1)	**The X Factor** (ITV1)	**12.04m**	13.46m (11 Dec)	10.97m (5 Nov)
▲	**2** (5)	**Downton Abbey** (ITV1)	**11.24m**	12.15m (6 Nov)	10.69m (9 Oct)
	3 (2)	**Strictly Come Dancing** (BBC One)	**10.78m**	13.39m (17 Dec)	8.31m (10 Sep)
	4 (3)	**Britain's Got Talent** (ITV1)	**10.53m**	12.62m (4 Jun)	8.15m (1 Jun)
	5 (–)	**Doc Martin** (ITV1)	**10.23m**	10.49m (17 Oct)	9.85m (12 Sep)
	6 (4)	**I'm a Celebrity… Get Me Out of Here!** (ITV1)	**9.53m**	12.48m (13 Nov)	7.14m (5 Dec)
	7 (6)	**Coronation Street** (ITV1)	**9.27m**	12.56m (14 Feb)	6.54m (24 Apr)
▲	**8** (14)	**New Tricks** (BBC One)	**9.24m**	9.87m (15 Aug)	8.62m (5 Sep)
	9 (7)	**EastEnders** (BBC One)	**9.02m**	11.42m (3 Jan)	5.74m (24 Jun)
▲	**10** (12)	**The Apprentice** (BBC One)	**8.80m**	10.24m (17 Jul)	7.59m (1 Jun)
▲	**11** (11)	**Dancing on Ice** (ITV1)	**8.33m**	10.23m (9 Jan)	6.76m (27 Feb)
▲	**12** (18)	**Silent Witness** (BBC One)	**7.97m**	8.50m (17 Jan)	7.41m (3 Jan)
▲	**13** (17)	**Wild At Heart** (ITV1)	**7.92m**	8.69m (9 Jan)	7.42m (20 Feb)
	14 (–)	**Frozen Planet** (BBC One)	**7.92m**	9.73m (2 Nov)	5.66m (28 Dec)
	15 (10)	**Doctor Who** (BBC One)	**7.75m**	10.77m (25 Dec)	6.72m (28 May)
	16 (–)	**Come Fly With Me** (BBC One)	**7.67m**	8.80m (1 Jan)	7.11m (20 Jan)
	17 (19)	**Emmerdale** (ITV1)	**7.48m**	9.52m (13 Jan)	4.47m (7 Jul)
▲	**18** (22)	**Let's Dance for Comic Relief** (BBC One)	**7.45m**	7.98m (19 Feb)	6.65m (5 Feb)
	19 (–)	**Scott & Bailey** (ITV1)	**7.36m**	9.11m (29 May)	6.60m (12 Jun)
	20 (–)	**South Riding** (BBC One)	**7.29m**	7.70m (20 Feb)	6.99m (6 Mar)
	21 (–)	**Great Expectations** (BBC One)	**7.24m**	7.57m (27 Dec)	6.97m (29 Dec)
	22 (–)	**Big Fat Gypsy Weddings** (Channel 4)	**7.22m**	8.80m (8 Feb)	4.56m (29 Apr)
	23 (–)	**Benidorm** (ITV1)	**7.22m**	8.22m (25 Feb)	6.53m (8 Apr)
▲	**24** (23)	**Merlin** (BBC One)	**7.17m**	8.39m (17 Dec)	6.40m (1 Oct)
▲	**25** (21)	**Lark Rise to Candleford** (BBC One)	**7.15m**	7.68m (9 Jan)	6.90m (30 Jan)
	26 (–)	**Waking the Dead** (BBC One)	**7.02m**	7.36m (20 Mar)	6.55m (28 Mar)
	27 (–)	**Marchlands** (ITV1)	**6.98m**	7.37m (3 Feb)	6.75m (10 Feb)
▲	**28** (23)	**Hustle** (BBC One)	**6.79m**	7.04m (14 Jan)	6.16m (18 Feb)
▲	**29** (26)	**Top Gear** (BBC Two)	**6.76m**	7.38m (23 Jan)	5.72m (3 Jul)
	30 (13)	**Lewis** (ITV1)	**6.68m**	7.10m (3 Apr)	6.33m (24 Apr)
	31 (16)	**Above Suspicion** (ITV1)	**6.63m**	7.50m (3 Jan)	6.13m (5 Jan)
	32 (–)	**Luther** (BBC One)	**6.43m**	6.77m (5 Jul)	6.11m (21 Jun)
	33 (–)	**Without You** (ITV1)	**6.42m**	7.42m (8 Dec)	5.65m (22 Dec)
	34 (–)	**Vera** (ITV1)	**6.34m**	6.47m (1 May)	6.19m (8 May)
▲	**35** (32)	**Midsomer Murders** (ITV1)	**6.32m**	8.10m (2 Feb)	5.33m (25 May)
▲	**36** (34)	**Countryfile** (BBC One)	**6.22m**	8.25m (30 Oct)	4.79m (1 May)
	37 (–)	**The Jury** (ITV1)	**6.19m**	7.65m (7 Nov)	5.80m (8 Nov)
	38 (30)	**Antiques Roadshow** (BBC One)	**6.04m**	6.97m (20 Mar)	4.92m (6 Feb)
	39 (–)	**Strangeways** (ITV1)	**5.89m**	5.99m (23 May)	5.71m (16 May)
	40 (–)	**Death in Paradise** (BBC One)	**5.89m**	6.78m (25 Oct)	5.29m (29 Nov)

Figures: BARB. Programmes are ranked by average viewing audiences in 2011, excluding repeats, but including HD, where applicable. In order to calculate an average, at least three editions of any given programme must have been broadcast in 2010. For this reason, one-off programmes (such as *Eurovision* or *The Royal Wedding*), and sporting events are excluded. ▲ symbol indicates a rise in the programme's average audience figure from 2010 (see chart published in **DWM** 431).

An impossible astronaut will rise from the deep...

'*The Impossible Astronaut* was the BBC's third most requested programme on iPlayer in 2011...'

Not only that, but the episode was also one of the top-rated pieces of television of the whole of 2011, as you can see from the chart at the top of this page, which ranks the year's top shows by using their highest-rated episode only.

2011's biggest hits

Let's take our annual look at how *Doctor Who* has performed in comparison to the other hits of the year. It's hard to compare like for like, given that some series have repeats, others don't; some are transmitted at times when more viewers are watching television overall... and many other factors which make it impossible to create a completely level playing field.

However, the chart to the left does its best, calculating each series' performance with an average viewing figure. This list probably slightly underestimates how well *Doctor Who* has done (given that it doesn't include iPlayer numbers, which tend to be much higher for *Doctor Who* than for most other shows), but it nevertheless puts the series towards the top end of the chart, with an average of 7.75 million (first transmission only) viewers in 2011.

You'll notice many of the usual suspects remaining in the top places; talent shows, reality contests and soap operas still pull in the big numbers – but drama is also represented well. *Doctor Who* is still one of television's biggest drama hits, along with *Downton Abbey*, *Doc Martin*, *New Tricks*, *Silent Witness* and *Wild At Heart*, in particular.

Steven Moffat's and Mark Gatiss' *Sherlock* didn't air in 2011, but the three 2012 episodes gained massive ratings of 10.66 million, 10.27 million and 9.78 million respectively – so expect that to feature highly on 2012's end-of-year chart.

The iPlayer millions

In terms of iPlayer success, *Doctor Who* was requested 25 million times during 2011 (a total which includes *Doctor Who Confidential*, repeats of some older episodes, as well as audio stories), putting it in fourth place as a 'brand' behind *EastEnders* (115m), *Top Gear* (29.7m) and *The Chris Moyles Show* (26.3m). Of course, in the case of *EastEnders* and *Moyles*, this was across a far greater number of individual episodes than *Doctor Who*.

The most-requested episode of any programme in 2011 was the first episode of *Frozen Planet* (2.42m), with Episode 2 of *Come Fly With Me* in second place (2.11m). However, *Doctor Who* took the bronze medal with *The Impossible Astronaut* (1.93m), with other episodes of *Doctor Who*, *Come Fly With Me*, *Top Gear*, *Frozen Planet* and *The Apprentice* taking the bulk of the Top 50 positions between them.

The all-time iPlayer Number One remains Matt Smith's 2010 début episode, *The Eleventh Hour*, which, as of the end of 2011, has been requested 2.62 million times, with the *Frozen Planet* début episode now in second place. However, with iPlayer becoming a more and more common way for people to watch their favourite television shows, how long will it be before something comes along that can top that number? Let's hope it's a *Doctor Who* episode that manages it... DWM

DOCTOR WHO
EXPERIENCE
MUST END 22nd FEB
POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC
PULL TO OPEN

THE TARDIS IS LEAVING LONDON

LAST CHANCE TO STEP INSIDE

Book tickets DoctorWhoExperience.com

BBC

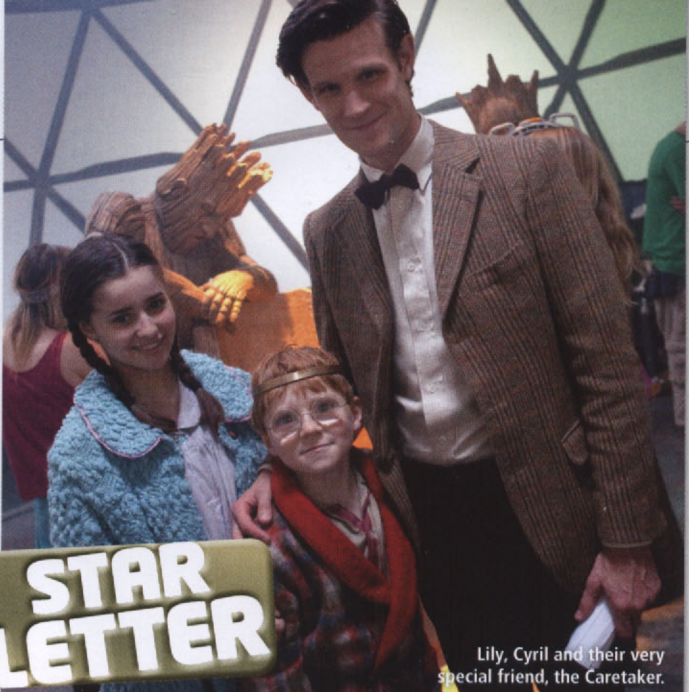
BBC logo © BBC 1996. Doctor Who logo © BBC 2009. TARDIS image © BBC 1963. Dalek image © BBC/Terry Nation 1963. Licensed by BBC Worldwide.

GALAXY FORUM

DOCTOR WHO
TERROR OF THE ZYGONS
MISSING EPISODES FOUND!

Christmas with the Doctor, rediscovered 60s episodes, and Tegan's journey from Schipol – yes, it's your letters!

Cast your mind back to 25 December 2011, and *The Doctor, the Widow and the Wardrobe*. Snow! Androzani troopers! The Wooden King and Queen! What did you make of the Doctor's most recent adventure?



Lily, Cyril and their very special friend, the Caretaker.

STAR LETTER

What a fantastic *Doctor Who* Christmas Special *The Doctor, the Widow and the Wardrobe* was. A special mention must go to Matt Smith, as the actor must surely convince any doubters that he is perfect for the role of the Doctor, as it is his spellbinding performance that really elevates *The Doctor, the Widow, and the Wardrobe* into something very special indeed.

Matt Smith's Doctor is a joy to behold as he shares this adventure with the Arwells. He seems to sparkle like a jewel throughout the entire episode, the joker in a glorious Christmas gift pack. Every scene he has with Cyril and Lily seems so wonderfully sincere that even the most stoic Ice Warrior couldn't help but be moved to feeling all warm and fuzzy by *The Doctor, the Widow and the Wardrobe*'s hart warming conclusion when Reg is reunited with his family.

The Doctor, the Widow and the Wardrobe was the perfect Christmas present, a beautifully enchanting adventure in its own right, and a terrific episode that rounds off what I sincerely believe has been one of *Doctor Who*'s most successful and inventive years ever.

PAUL BOWLER EMAIL

Paul's letter wins him a copy of *The Renaissance Man*, the latest audio adventure to star Tom Baker as the Fourth Doctor and Louise Jameson as Leela – out this month from Big Finish, priced £14.99.

CHRISTMAS CRACKER?

The Doctor, the Widow and the Wardrobe was everything a Christmas episode should be – and so much more. It gave me thrills, laughs and the occasional lump in the throat. Matt Smith again showed why he was the ideal choice for the Eleventh Doctor, encompassing both the eternal youth and the 900-year-old man in one masterful performance.

The other parts were perfectly cast, though I wished for a little more from Bill Bailey's Droxil and his crew. The direction – from the opening that would give George Lucas' ILM wizards a run for their money, through to the period scenes and the snow-covered forest – held my attention throughout. Steven Moffat's story was simple and straightforward and all the family could enjoy it in equal measure.

Amy and Rory's appearance at the end was the icing on top of this televisual Christmas cake and the final scene of the Doctor's 'happy' tears closed things beautifully.

PAUL CALF BRADFORD

Droxil – more wanted!

Happy crying. That's exactly what I experienced while watching the Christmas Special. From dear Madge Arwell's distress at seeing her beloved Reg apparently flying towards his death through to the Doctor realising just how much he's been missed and loved by Amy.

So many beautiful moments were sprinkled throughout by Steven Moffat: how wool can be confused with weaponry, the Doctor's despair that his trusty sonic screwdriver just cannot deal with wood, that amazing bedroom, the spine-tingly references to Androzani and the Forest of Cheem... wonderful.

PAUL REYNARD EMAIL

Not enough Bill Bailey! Touches of everything from *Aliens* to *Red Dwarf* to *Hitchhiker's*, and *The Caves of Androzani* references too. Just the right balance of the subtly great kids, a ready-to-burst Claire Skinner and the driving force of Matt Smith. You can so tell how cool the Doctor thinks he is playing the dark stranger. ("People think I'm dead.")

Incidentally, do you think the young 'uns had a fannish tingle akin to the Androzani lovers when the Forest of Cheem was mentioned? That'd be brilliant. Well done, all.

JAMIE GROOVEMENT EMAIL

The Doctor, the Widow and the Wardrobe was a joy to watch. It was a great contrast to the complicated-yet-satisfying stories we had in the 2011 series. But why no 'Coming Soon' trailer?

LUKE DAVIS (13) DURHAM

I really didn't like *The Doctor, the Widow and the Wardrobe*. Yes, I know Christmas Specials are a very different beast, and that they need to be judged by different criteria, but this left me colder than the snowy forest. The problems? A predictable denouement, unmemorable villains, underused guest stars and too many 'just believe it' explanations. The kids were great and Matt was top-notch, but apart from these highlights and the strangely tacked-on coda, its memory is that of an undercooked confection.

NICK JOY CHRISTCHURCH

Ever since my childhood in Canada in the 1970s, it's been a Christmas Eve tradition in our home to listen to Alan Maitland (*aka* Fireside Al) read Frederick Forsyth's novella *The Shepherd*. So, along with the more publicised references to Narnia and Willy Wonka, I was delighted to see

TEXT IN!

Message us from your mobile!

■ **MIKE HARRIS** *Hexagora* is the best *Lost Story* audio from Big Finish yet!

■ **MARK HAROLD** Well I must say that *The Time Team*'s Will looks rather hot and cute in that Christmas hat...

■ **DAVID SHEEL** Only one plea for the 50th anniversary story... SUSAN!

■ **STEVE EAGLES** I so wanted a 'where's Wally' snuck in to the Athenian vista in **DWM** 442's comic strip!

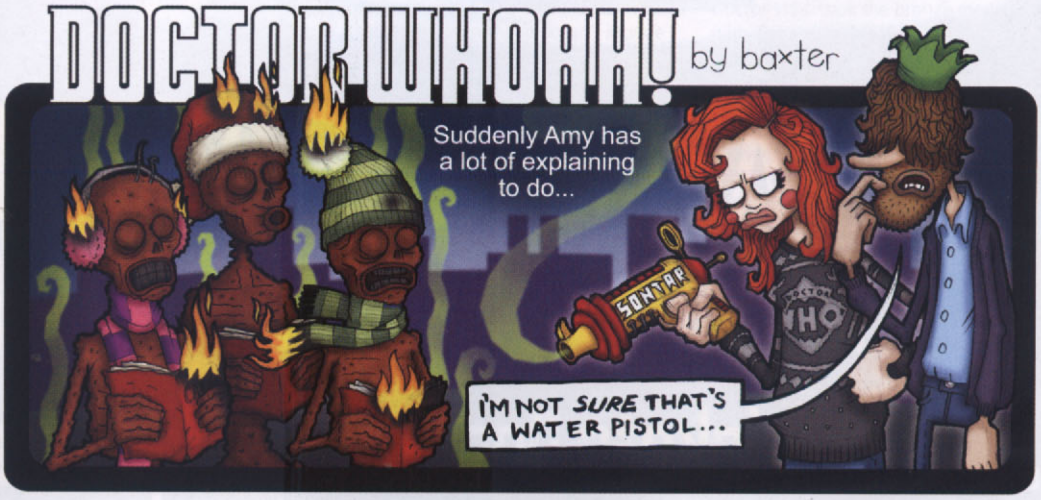
■ **KEV C** Amy is leaving *Doctor Who*? No way! Karen, please stay. The fans will back you.

■ **JAMES** I'm amazed that Omega, one of the most interesting villains, hasn't made a return appearence yet. What's going on?

■ **MEGAN SHIRLEY** Please bring the Slitheen back to *Doctor Who*. They're one of my favourite aliens. I'm sure the Eleventh Doctor will find a few lines to say about their coolness!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.


DOCTOR WHOAH! by baxter
Suddenly Amy has a lot of explaining to do...
SONTAR
DOCTOR WHO
I'M NOT *SURE* THAT'S A WATER PISTOL...

SEND YOUR LETTERS TO... Galaxy Forum, *Doctor Who Magazine*, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at www.twitter.com/dwmtweets

Mr Moffat's nod to this wonderful Christmas story.

BRIAN BORGES HAMILTON, CANADA

My wife Carol watched the 1980 Tom Baker story *Full Circle* with me this afternoon. She's not a fan by any stretch, but stayed for the duration (which is a great testament to everyone involved in its making). At the end, she said, "You know, I never cared much for that lad (Adric), but now I've seen where he comes from, I like him."

She said she much preferred *Full Circle* to *The Doctor, The Widow and the Wardrobe*, which she felt was aimed squarely at young children. She said *Doctor Who* isn't a fairytale and the Doctor does not occupy the same universe as Father Christmas. Out of the mouths of Casual Viewers, eh...?

WILL HADCROFT BOLTON

The Watcher, having led us through the years of *Doctor Who* Christmas offerings (**DWM** 442) would seem to have left us to pronounce our own verdict on *The Doctor, the Widow and the Wardrobe*. So here is mine: Christmassy though it was, it didn't quite 'Ring my ding-a-ling-a-ling'; I give it 3-and-a-half Festive Puds (the other half I ate already – sorry!).

TIM SNELLING HEACHAM, NORFOLK

After *Doomsday*, *The End of Time* and (oddly) *The Pandorica Opens*, *The Doctor, the Widow and the Wardrobe* has made it onto my list of *Doctor Who* episodes which have come close to making me cry. Firstly, Cyril's heartbreaking line: "is Daddy dead?" and then the touching scene with the Ponds at the end which reminded us that this madman with a box can be quite human, too. It was made sadder by the news that Karen and Arthur are leaving in the next series. My most dearly loved companion, Amy Pond, and her husband, Rory, will be missed greatly.

TOM MITCHELL OXFORDSHIRE

Ah, but how will Amy and Rory leave...?

EVERYBODY LIVES?

It may be nothing but, given the 'heartbreaking' ending to the Amy and Rory story arc next year alluded to by Steven Moffat; has anybody paid specific attention to the two computer-generated children in bed along with CAL at the end of 2008's *Forest of the Dead*? A sandy-haired boy, and a red-headed girl. I would not put it past the mad genius of Steven Moffat to bring the story full circle, and have Amy and Rory end up being 'saved' by the Doctor, to spend eternity in the Library world raised by their daughter, River Song.

MICHAEL TALLEY EMAIL

While we ponder that, here's some of your letters about the last two issues...

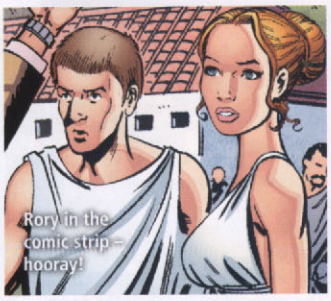
LUCKY, LUCKY READERS

I thoroughly enjoyed the Christmas issue of **DWM**, particularly the interview with the astonishingly amiable Bill Bailey. I was particularly drawn to his remark about his life having been "inextricably linked with *Doctor Who*." One of the first times I encountered the great man was when he played comic shop owner Bilbo Bagshot in Channel 4's *Spaced*. I only mention this because Bilbo's establishment, Silent Reading, had a store room above which appeared the fabled 'Police Box' notice. And true to form, the storage space was larger than the shop itself.

RICHARD LUCK EMAIL

I found it really interesting to read Steven Moffat's comment about the "much duller" Christian allegory in CS Lewis' Narnia stories [**DWM** 442]. As a believer myself, I instead think that through Lewis' writings Moffat has glimpsed the wonder and awe of the Christian gospel as originally presented, stripped of the "much duller" religiosity that has since grown up around it in much mainstream church. It's not the Christian message that's much duller than Narnia, it's the religion that's much duller than both.

DAVID BOOTHBY EMAIL



Rory in the comic strip – hooray!

I was just thinking of writing to say how long it's been since you had an artwork cover and then you serve up a brilliant one for your Christmas issue [**DWM** 442]. Added to that, Rory finally makes his proper début in the comic strip. Could it get any better? You also sent me a copy of *The Elite*, after I won a **DWM** competition. What a month – thanks!

ALISON JACOBS EMAIL

I adored the Christmas issue, particularly the pastiche of the classic *Radio Times* cover. The feature on past Christmas broadcasts of *Doctor Who* was very nostalgic. I especially remember the omnibus repeats they used to show on BBC1, including *The Dæmons*. It has remained my favourite story ever since and I eagerly await the DVD release.

RICHARD WHITE EMAIL

I'd like to say how much I enjoyed the review of *The Doctor, The Widow and the Wardrobe* in **DWM** 443. It was insightful, it was happy to acknowledge that the episode drew on the work of CS Lewis and it ended on a very lovely note. There was just one bit that wasn't so lovely, though. We all saw the last scene, with the squirting-the-carollers joke, Amy and the Doctor delightfully making up, their utterly blissful hug and all the rest. We saw it – but your reviewer seemed to decide not to.

As far as Amy was concerned, he focused on her grouching, on how she's 'spiky and Scrooge-like', on an 'unhappy odour'. What a charmer! This wasn't a fair criticism, this was sour, wilfully selective and judgemental. In a piece which made much of the spirit of Christmas, it's a shame that said spirit was withheld from one character in such a transparently deliberate way. Boo. But I should say again that, yes, the rest of the review was very sweet.

TIMOTHY WILLIAMS EMAIL

I loved your interview with writer Robert Banks Stewart in **DWM** 443 which reminded me how good his *Doctor Who* adventures were. Both *Terror of the Zygons* and *The Seeds of Doom* are two extremely atmospheric, adult stories with well rounded characters. Without *Terror* and *Seeds*, ►

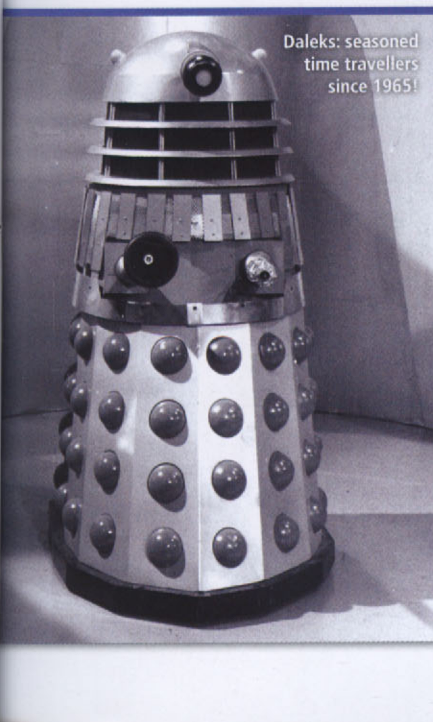
twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@paul_bowler** Colour may not help the T-Rex in the Part One of *Invasion of the Dinosaurs*, but the DVD extras are brilliant. RAHHH!
- **@aarondowding** Time to get Tom Baker a knighthood?
- **@ianzpotter** Those little shots in **DWM** 443 of Steven in the air lock and Drahvin-on-Drahvin murder action are so tantalising.
- **@pdpd1971** Shivers down spine time listening to the Fourth Doctor and Leela. Fab free Big Finish download from **DWM** 443 – thanks guys!
- **@Temporal_Grace** Met Mark Strickson at Galaxy 4 Sheffield today – really nice guy and such a wonderful day out!
- **@fleurdemalamute** I bloody love **DWM**, I mean it, I do – it's always so enthusiastic without ever brown-nosing or toadying.
- **@danmcdaid** Cracking photos of Roger Moore, Patrick McGoohan and John Nettles in **DWM** 443. More please.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...



Daleks: seasoned time travellers since 1965!

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

?

DEAR DWM

In addition to the Doctor, who else has the ability to travel through time?

OLIVER SPENCER (13) EMAIL

DWM REPLIES: Originally, it seemed that the Doctor was unique in having a means of travelling through time and space. However, in *The Chase* (1965), it was shown that the Daleks had the ability, too. In *The Time Meddler* (1965) it became evident that the TARDIS was just one of many such vehicles, like the craft owned by one of the Doctor's own people, the Meddling Monk. *The War Games* (1969) finally revealed that the Doctor was one of the Time Lords, a powerful race with mastery over time.

Timescoop technology, acquired by the Lurman showman, Vorg, allowed him to take creatures out of time (*Carnival of Monsters* (1973)), while Linx the Sontaran similarly manged to grab scientists from the future (*The Time Warrior* (1973/4)). However, Sontarans never achieved unlimited time travel, despite trying to discover its secrets in *The Invasion of Time* (1978) and *The Two Doctors* (1985). The Cybermen don't know the secrets either, although they made use of a stolen time vessel in *Attack of the Cybermen* (1986).

The Spiders of Metebelis 3 (*Planet of the Spiders* (1974)), the Navarinos and the Bannermen (*Delta and the Bannermen* (1987)) could all time travel with ease. The Tharils, meanwhile, could 'ride the Time Winds' (*Warriors' Gate* (1981)). The Weeping Angels (*Blink* (2007)) and the Karfelons (*Timelash* (2005)), while not necessarily time-travellers themselves, had the power to send their victims back in time.

Human scientists, such as Whittaker (*Invasion of the Dinosaurs* (1974)), Kerensky (*City of Death* 1979)) and Greel (*The Talons of Weng-Chiang* (1977)) experimented with time travel with limited success. By the fifty-first century, however, Vortex Manipulators like those used by Time Agents such as Captain Jack Harkness (*The Empty Child/The Doctor Dances*) had been developed. Such time-travel devices could be obtained on the black market, as River Song demonstrated in *The Pandorica Opens* (2010).

Most recently, we've learned that there's even an alien forest that can travel through time (*The Doctor, the Widow and the Wardrobe* (2011)) – it seems that everyone's at it these days!

GALAXY FORUM

the world of *Doctor Who* would be quite a different place.

DECLAN McKEOWN (14) EMAIL

I greatly enjoyed **DWM** 443, especially the cover feature interview with Robert Banks Stewart. Season 13 is one of my favourite series of *Doctor Who*, so it was also great to read the review of the *UNIT Files* box set (which contains *The Android Invasion*), in the same issue. The Elisabeth Sladen interview on the DVD is the icing on the cake of a fantastic package.

It was also exciting to read about Tom Baker and Louise Jameson's reunion in their forthcoming Big Finish adventures – and I can't wait for *The Face of Evil* to be released on DVD as I haven't seen the story since its original transmission.

NICHOLAS PAYNE LIVERPOOL

As a huge fan of both *Doctor Who* and *I'm Sorry I Haven't A Clue*, I just wanted to say how much I'm enjoying Stockbridge English Dictionary in *Wotcha!*. I hope that it will be a help to the vocabulary of younger fans, who may not even know the difference between the Dals and the Kaleds. (Whereas we older fans are aware that Kaled refers to the humanoid race introduced in *Genesis of the Daleks*, whereas Dal is made from lentils.)

DAVID KENNEDY INVERNESS

Inspired by the wonderful *Watcher's Guide to Christmas*, I considered which 80s stories might feel the most festive despite air-dates, and thought: Aha! *Time and the Rani* – that has a reputation for being light and whimsical. Plenty of fun was had, but blimey! The death of a Doctor, skeletal remains, killer insects, giant paralysing bats, supping from a blood river, a massive disembodied brain at the heart of it all, harvesting minds to change the very order of creation itself, by means of global genocide... And all this, when the new Doctor doesn't even really know who he is yet! Like the Strange Matter at its core, this is heavy stuff! Fun? Yes. Whimsical? Perhaps, but light? Well, every dogma has its day.

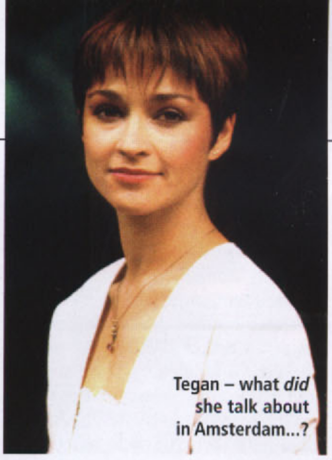
PAUL EMAIL

I've just read the **DWM** 2011 *Season Survey* form and noticed the strength of the 'female guest stars' list. Look at how far *Doctor Who* has come since its return in 2005 – prior to that, female guest-roles were as sparse as an oasis in the desert. If you'd told me in December 2010 that Katherine Jenkins wouldn't make my top three candidates by year's end because the competition would be too stong, I'd have laughed in your face!

BRIAN BORGES HAMILTON, CANADA

WHERE IS THE HOLY GRAIL?

I would like to respond to something Mark Gatiss and Gary Gillatt said regarding the recently recovered episodes. They both welcomed the episodes but described them as "not the Holy Grail of lost episodes." So what if they're not? Any found episode is regarded as a Holy Grail these days.


Tegan – what *did* she talk about in Amsterdam...?

I hope more are found and when they are, we can celebrate their existence.

NEIL BAIRD NEWCASTLE-UPON-TYNE

Much as I enjoyed the Christmas Special, the best present for me came early with the discovery of the episodes from *Galaxy 4* and *The Underwater Menace*. Probably not two episodes that would have figured highly on the 'most wanted' list of any *Doctor Who* fan; nevertheless, it's great to get to see some more 1960s *Doctor Who* since the return of *The Daleks' Master Plan: Day of Armageddon* eight years ago. I do hope that the BBC won't keep us waiting too long to see these episodes!

STEVE TRUMP UPMINSTER, ESSEX

Dan Hall, commissioning editor for DVD company 2|entertain, talks to **DWM** about his plans for the recovered episodes on page 9.

LOST JOURNEY...

I am writing in order to bring to your attention one of the most bizarre events in *Doctor Who* history. Early in 1983's *Arc of Infinity*, Tegan arrives at Schipol airport in Amsterdam expecting to meet her cousin Colin. As Colin has been abducted by aliens, his friend Robin turns up to meet her instead. We later see Robin explaining the alien abduction to Tegan when they're sitting in a cafe in central Amsterdam. It takes half an hour to reach central Amsterdam from Schipol Airport, using public transport. Tegan isn't aware of her cousin's abduction until the cafe conversation. What did Tegan and Robin talk about in the intervening half hour? Why was Colin's abduction not the first item on the agenda, once they had bought their tickets and found a tram seat with a nice window view? So what *did* Tegan and Robin talk about, in the half hour between Schipol and Dam Square?

CHRIS WINWOOD EMAIL

A mystery indeed! See you next month! DWM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

AN UNEARTHLY CHILD
1

Every single *Doctor Who* story – and its spin-offs too! – are celebrated in the latest nostalgic offering from Stuart Humphryes. Search YouTube for: **BabelColour 1963-2011**

Dear Jim, please fix it for me to watch a rare clip of a Dalek on your show in the 1970s. Now then, now then, howzabout this then, guys and gals, search YouTube for: **Jim'll Fix It Dalek 1975**

During his time as the Doctor, Tom Baker was welcomed as a hero as he visited a school in Northern Ireland, as this BBC report reveals. Search YouTube for: **Tom Baker Northern Ireland**

Back in 2006, *Blue Peter*, put out an optimistic plea for missing *Doctor Who* episodes. Sadly, they had no luck... Search YouTube for: **Blue Peter Doctor Who Missing Epsidoes**

Monsters of Rock, Thin Lizzy, get down and dirty with a version of the *Doctor Who* theme that should have topped the charts back in the 70s! Search YouTube for: **Thin Lizzy Doctor Who Theme**

ON THIS MONTH...
20 & 30 YEARS AGO

In both DWM 62 and DWM 184, remarkable recoveries were revealed...

ONLY 135 TO GO!

'LOST EPISODE FOUND! Yeti episode returned to BBC.' was the sensational headline of **DWM** 62's *Gallifrey Guardian*. 'The list of *Doctor Who* episodes missing from the film archives is no longer 136,' **DWM** revealed. 'As of now the total is 135, reduced by one thanks to the dramatic discovery of an episode in the hands of a private collector. The episode in question is the second part of *The Abominable Snowman* [sic] and its existence was revealed early last month in response to the plea for information on missing episodes put out by Sue Malden in the **Doctor Who Winter Special**.'

Great news – but in these days before the series was being sold on video (let alone DVD), would fans actually be able to *see* it? **DWM** was hopeful: '... it is certainly feasible that clips from this episode could be used either in television reviews of *Doctor Who* or in ventures such as the 1977 documentary or the *Logopolis* flashbacks sequence... Let us all hope that this is just the beginning of a long trail to complete the glorious past of the world's longest running science-fiction series.'

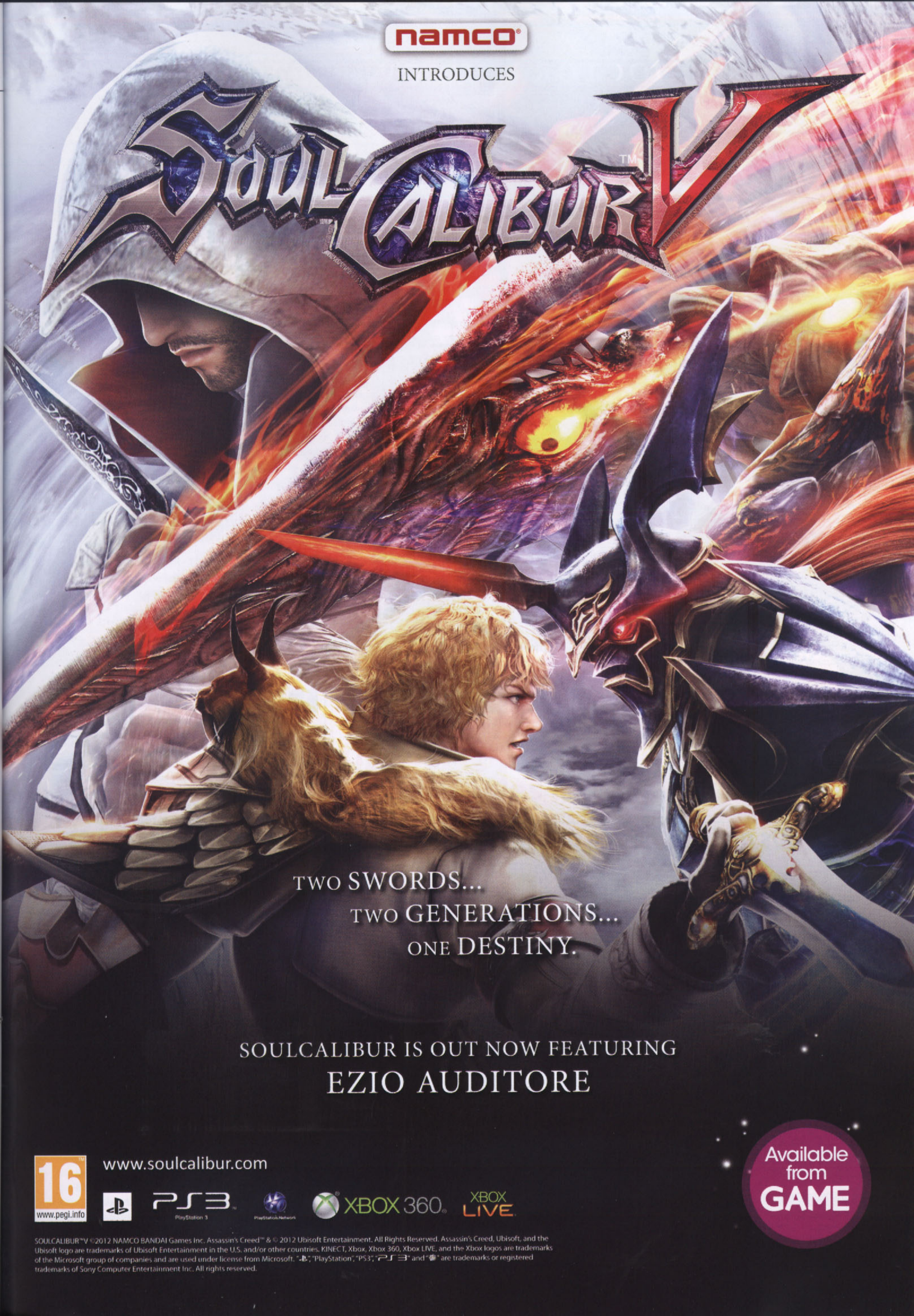
the GALLIFREY GUARDIAN

LOST EPISODE FOUND!

Yeti Episode Returned to BBC.

"HONG KONG?!"

After 10 long years of *Doctor Who* fans wishing really, *really* hard, a miracle happened as the longed-for missing story *The Tomb of the Cybermen* was returned in its entirity, and **DWM** 184 – which, entirely by coincidence, included an extensive photo feature on *Tomb* that issue – was delighted to report the news: 'Following the return of a large amount of BBC material to Britain in late January from Asia, **DWM** can confirm that this included a print of the much-praised Troughton story, *The Tomb of the Cybermen*. The serial was found in Hong Kong and has been delivered to BBC Home Video for rush release in May, alongside *The Aztecs* and *The Claws of Axos*... this is the first discovery of complete missing episodes since 1988.' The number of missing episodes was down to 110, and the tally would fall further in the years to come...


namco
INTRODUCES
SOULCALIBUR V™

TWO SWORDS...
TWO GENERATIONS...
ONE DESTINY.

SOULCALIBUR IS OUT NOW FEATURING
EZIO AUDITORE

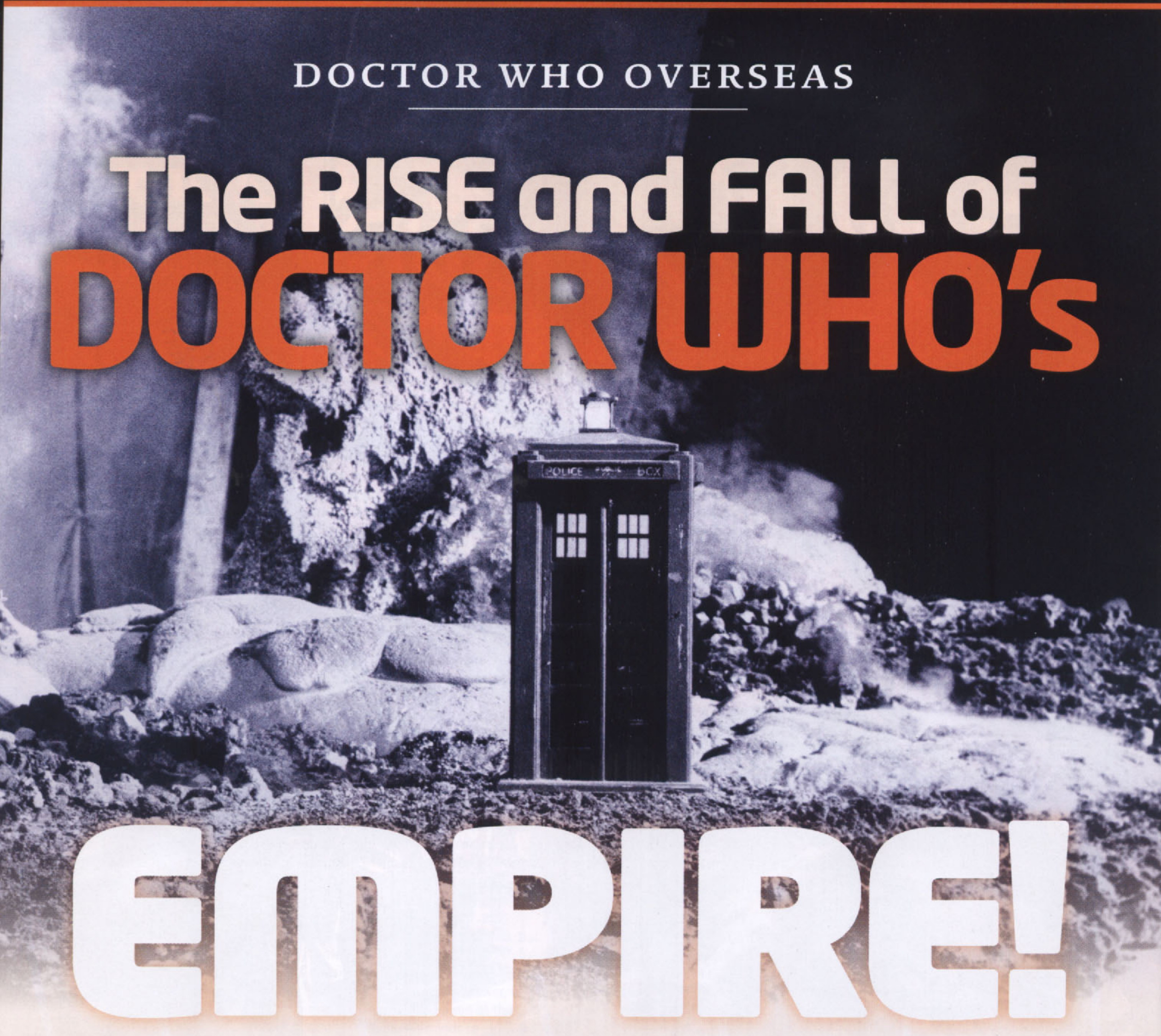
Available from GAME
16
www.pegi.info
PS3
PlayStation 3
PlayStation Network
XBOX 360
XBOX LIVE

www.soulcalibur.com

SOULCALIBUR™V ©2012 NAMCO BANDAI Games Inc. Assassin's Creed™ & © 2012 Ubisoft Entertainment. All Rights Reserved. Assassin's Creed, Ubisoft, and the Ubisoft logo are trademarks of Ubisoft Entertainment in the U.S. and/or other countries. KINECT, Xbox, Xbox 360, Xbox LIVE, and the Xbox logos are trademarks of the Microsoft group of companies and are used under license from Microsoft. "", "PlayStation", "PS3", "PS3" and "" are trademarks or registered trademarks of Sony Computer Entertainment Inc. All rights reserved.

DOCTOR WHO OVERSEAS

The RISE and FALL of DOCTOR WHO's EMPIRE!



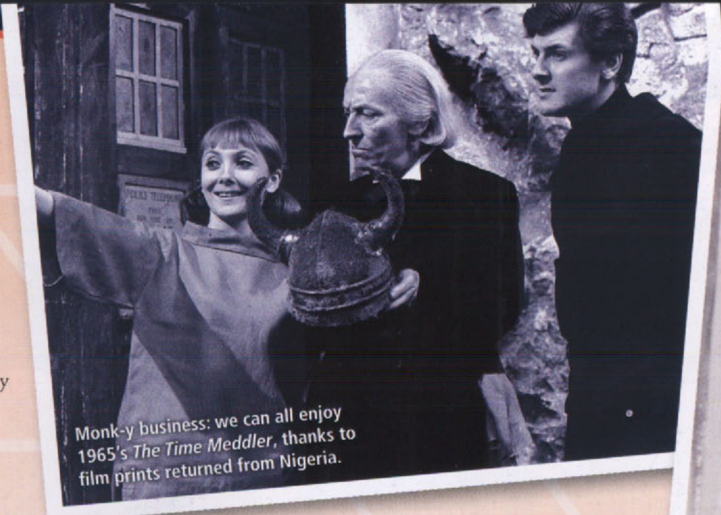
In the 60s and 70s nearly all the black-and-white *Doctor Who* episodes – many of which are now missing from the archives – were sold abroad. DWM brings you the definitive guide to who bought what, and the circumstances that led to sales falling and some stories being lost forever...

Feature by **RICHARD MOLESWORTH**

Between 1963 and 1969, the BBC made 253 episodes of *Doctor Who*, starring William Hartnell and Patrick Troughton as the Doctor. These episodes were shown weekly by the BBC at Saturday teatimes over this six-year period (with short summer breaks between series) in the UK. But people in Great Britain weren't the only ones watching this eccentric time traveller. Through the BBC's sales arm, BBC Enterprises, viewers all over the world also had a chance to watch the good Doctor's exploits. And it's only because BBC Enterprises made these copies of the first two Doctors' escapades to sell around the world that so many episodes from the black-and-white era of the series survive to this day. 106 missing episodes out of the 253 that were broadcast might not initially *sound* so great – but things could have been a lot worse.

Had it not been for BBC Enterprises, then there might be less than a dozen episodes featuring the first two Doctors which survived the archive purges of the 1960s and the 1970s, for us to enjoy today. Most of the surviving episodes from the show's first two William Hartnell seasons only exist because the sales prints and negatives were located in the BBC Enterprises vault in 1978. Copies of episodes sold to overseas television stations have also been returned to the BBC, enabling us to watch complete stories such as *The Time Meddler*, *The War Machines* and *The Tomb of the Cybermen* once again. The recent return to the BBC of the film prints of *Galaxy 4: Air Lock* and Episode 2 of *The Underwater Menace* that had originated at ABC Television in Australia gives us hope that other material might have survived. The tally now stands at 147 surviving episodes out of the 253. What are the chances that there is other material 'out there'? Well, to give us a few clues, let's take a look at what was actually sold, and to where...

The details of the BBC's sales of *Doctor Who* abroad during the 1960s and 1970s have long been the subject of rumour and (sometimes informed) speculation. Over time, information of some overseas transmissions of *Doctor Who*, coupled with Programme Traffic records (these are basically logs that give details of which tapes or films came into or out of a country) from foreign television stations, along with titbits of information gleaned from writers' contracts and other paperwork held at the BBC's Written Archive in Caversham has built up a rough picture of what stories were sold, where, and when. But as part of a recent initiative to look again at *all* of the overseas sales markets of *Doctor Who* – along with other old BBC programmes – which is being undertaken by some members of the *Doctor Who* Restoration Team, the BBC Film & Television Library, and the Fédération Internationale des Archives de Télévision/International Federation of Television Archives



Monk-y business: we can all enjoy 1965's *The Time Meddler*, thanks to film prints returned from Nigeria.

The Troughton story *The Tomb of the Cybermen*, which was returned in 1992.

(FIAT/IFTA), one new, comprehensive source of information has recently been unearthed.

The BBC retains documents known as Clearance History sheets for nearly all of its television programmes sold abroad. In *Doctor Who*'s case, this means that there is a comprehensive sales record for nearly every story from the series. The only exceptions from the William Hartnell, Patrick Troughton and Jon Pertwee eras are *The Chase, Mission to the Unknown, The Daleks' Master Plan, The Wheel in Space, The Invasion* and *Planet of the Daleks,* where records are incomplete or missing. So a very, very, *very* tiny amount of speculative extrapolation has been required to fill in these gaps. Getting the complete picture can be a little like a game of join-the-dots at times, but at last the full story is emerging. However, a small amount of conjecture is also required along the way.

The prime information these Clearance History sheets hold is the names of each and every country which purchased each story, and the dates on which the BBC advised all the contracted programme contributors (writers, musicians, *etc*) of the sale. Now, sometimes the dates logged on the BBC paperwork for a particular sale comes some weeks – or months – after the story was known to be *actually* screened abroad, but this date information data is presented *consistently* across all the records for this 11-year period of the programme from 1963-1974, which allows us to build up a picture of how and where *Doctor Who* was sold overseas in the 1960s and 1970s. These dates are the ones that are quoted in these articles.

1963-64 DOCTOR DOWN UNDER!

When *Doctor Who* began on the BBC in 1963, the Corporation was still finding its way in terms of the overseas sales of its programmes to foreign television broadcasters. BBC Enterprises was the division of the BBC specifically tasked with selling its programmes overseas, and had only been set up as recently as 1960, to replace the old BBC Exploitation department which had fulfilled this function up to this point. BBC Enterprises was a separate entity from the rest of the BBC, and it existed to profitably exploit the BBC's commercial properties, and then re-invest those profits back into the Corporation. BBC Enterprises was based in Villiers House in the London borough of Ealing, away from BBC Television Centre itself.

All British television was made in black-and-white in the early 1960s, and the pictures were all in the 405-line 4:3 screen ratio, rather than the colour 625-line 16:9 widescreen format we generally have as standard today. In the 1960s, the BBC sold all of its programmes to overseas markets in black-and-white, as 16mm film print telerecordings rather than on videotape. These telerecordings were made by using equipment which incorporated a film camera and a flat-screen television. The film camera recorded the television screen when videotaped programmes were played on the equipment, giving a film copy of a programme that had been made on videotape. This also neatly side-stepped any potential problem of differing television video standards, as film was pretty much a universal medium. It was also very durable, able to withstand being occasionally thrown around during transit and shipping overseas.

The key markets for BBC programmes in the 1960s were the English-speaking Commonwealth countries of Australia, New Zealand and Canada. But Great Britain in the 1960s had strong links with its other Commonwealth partners, along with many other ex-colonies of the British Empire, especially in Africa and the Middle East, and these all became natural markets for the BBC to export its programmes to.

BBC Enterprises began stockpiling 16mm Suppressed Field film recordings of *Doctor Who* in early 1964, beginning with the very first story *100,000 BC**. These film recordings were usually made on a weekly basis, after which the transmission video tapes of the *Doctor Who* episodes were routinely cleared for wiping (but that's a whole different story!). BBC Enterprises held both film negatives and positives of these episodes in its sales vault at Villiers House. Enterprises' agreement with the BBC was that it could sell programmes overseas for five years, a period which began from the date the final episode of a story was shown on the BBC. So for example, *100,000 BC* could be sold abroad until December 1968, while a later story like *The Smugglers* could be sold up until October 1971.

On Wednesday 24 June 1964, *Doctor Who* was sold abroad for the first time to both the Australian Broadcasting Corporation (ABC) and the New Zealand Broadcasting Corporation (NZBC), who both purchased the first three stories; *100,000 BC, The Mutants* and *Inside the Spaceship*. However, ABC paid the princely sum of £575/0/0 per episode† for the series, while NZBC paid only £50/0/0 per episode. This established the pattern for the 1960s and early 1970s run of *Doctor Who*, where Australia would nearly always be the first country to buy the series, and so ended up having to bear the burden of most of the clearance costs of each story. (The details, nuances and legalities of these clearance costs were quite devilishly complex, and aren't really worth dwelling on here.) Subsequent sales of these stories to other countries, once the initial costs had been met, could then be done at a much cheaper per-episode rate.

Almost immediately, things went awry for *Doctor Who* in both Australia and New Zealand. ABC in particular was concerned about the technical quality of the film prints supplied to them by the BBC, while both countries had television censorship boards which felt that the programmes were not suitable for young children to watch. ABC was due to begin showing the series in a teatime timeslot in May 1964, but decided to hold back from screening the series until January 1965, when another timeslot later in the evening could be found. By default, then, New Zealand became the first overseas country to ►

'Had it not been for overseas sales, there might be less than a dozen 60s episodes left in the archives.'

William Hartnell in *100,000 BC*, among the first group of stories sold to Australia and New Zealand shortly after it was broadcast in the UK.

---

* In this article, as per **DWM**'s house style, we refer to the first three *Doctor Who* stories by the titles that they were originally referred to at the time closest to their first transmission, *ie 100,000 BC, The Mutants* and *Inside the Spaceship*. These stories were often (but not always) sold under these titles, or variants thereof. More recently, they have been released on VHS and DVD as *An Unearthly Child, The Daleks* and *The Edge of Destruction*.

† In the 1960s, UK currency was yet to convert to a decimal system. Therefore monetary values are stated here in the format pounds/shillings/pence.

screen *Doctor Who*, when *An Unearthly Child* – the first episode of *100,000 BC* – was broadcast on Friday 18 September 1964 in the Christchurch district.

The lack of a suitable timeslot for the series didn't stop ABC buying further episodes of *Doctor Who*, however, and it purchased *Marco Polo* and *The Keys of Marinus* on Tuesday 18 August 1964. But from this point on, ABC had to ensure that *Doctor Who* was always suitable for a general audience (getting a 'G' rating rather than an 'A' rating by the censors), and so cuts were sometimes required by the Australian Censors to the *Doctor Who* 16mm film prints prior to transmission in order to comply with this ruling.

Because of the size of Australia and New Zealand, their national television stations were set up on a regional basis in the 1960s, and showed roughly the same programmes but on different days, or even weeks. The films of *Doctor Who* episodes were passed from region to region in both countries, allowing different stations to run the same stories weeks or months apart.

This initial sale of the first three stories to Australia and New Zealand also set a precedent of BBC Enterprises selling groups of *Doctor Who* stories in blocks, or batches. The first block – which for the purposes of this article we'll call Block A – was as follows:

Block A: *100,000 BC, The Mutants, Inside the Spaceship*

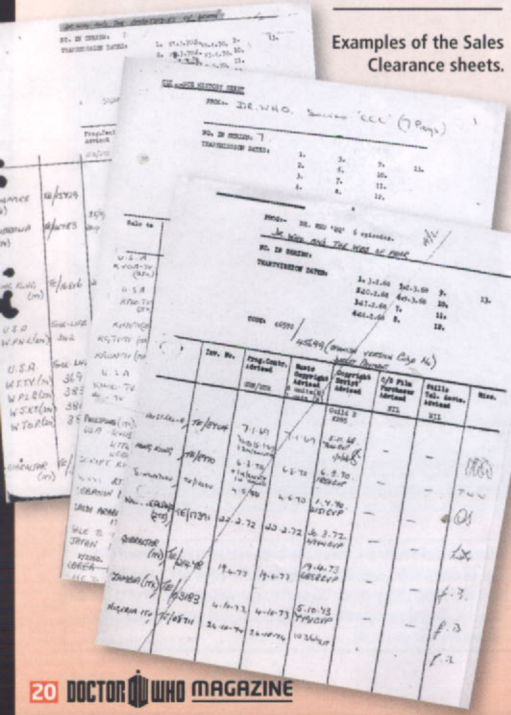
This comprised of the first 13 episodes of the series. Unsurprisingly, this was soon followed by a second block – which we'll call Block B – which contained the next 13 episodes, and is what Australia purchased in August 1964:

Block B: *Marco Polo, The Keys of Marinus*

On Wednesday 18 November 1964, the Canadian Broadcasting Corporation (CBC) purchased *Doctor Who*. This time, the station bought all the stories from Blocks A and B, plus *The Aztecs* and *The Sensorites*, at a cost of £331/2/6 per episode. However, *Doctor Who* failed to drum up any real interest in Canada when the series went on air in January 1965, and CBC stopped showing the series after *The Keys of Marinus*. CBC still paid for *The Aztecs* and *The Sensorites*, despite not airing them.

Then on Monday 7 December 1964, Overseas Rediffusion Television (ORT) in Malta purchased the series for £10/0/0 per episode. This time, they purchased the first 26 episodes all in one go, blocks A and B together. This was to become the norm for these stories, with blocks A and B lumped together for future sales for quite some time.

So by the end of 1964, four countries had purchased *Doctor Who* from the BBC; Australia, New Zealand, Canada and Malta.



Examples of the Sales Clearance sheets.

1965 THE AMERICAN DREAM!

ABC in Australia purchased a further batch of stories on Thursday 21 January 1965; a run of adventures from *The Aztecs* through to *The Dalek Invasion of Earth*, plus (oddly) just the first episode of *The Rescue*. The second episode of *The Rescue* wasn't purchased by ABC until Monday 24 May 1965. However, this was to set another precedent for stories in *Doctor Who* sales blocks, which we'll call Block C:

Block C: *The Aztecs, The Sensorites, The Reign of Terror, Planet of Giants, The Dalek Invasion of Earth, The Rescue*

Between Tuesday 13 and Sunday 18 April 1965, Radio & Television of Singapore (RTS) purchased the series for the first time, buying the five stories in Blocks A and B at a price of £14/0/6 per episode. BBC Enterprises then made a deal with a company called Television International Enterprises Ltd (TIE Ltd) to sell *Doctor Who* to certain overseas markets. On Friday 14 May 1965, TIE Ltd purchased film prints of the five stories in Blocks A and B at cost of £75/0/0 per episode. TIE Ltd then sold these five stories to the Gibraltar Broadcasting Corporation (GBC), the South Arabian Television Service (SATV) in Aden [*now a part of the Republic of Yemen – Ed*], the Trinidad & Tobago Television Company (TTT) and the Capital Broadcasting Company (CBC) in Bermuda on or around the same date – although in the case of Bermuda, it looks more like they were sold the five stories as two separate blocks, as the first three stories have earlier sales dates logged by the BBC than the last two. It's unclear if TIE Ltd had any further involvement in sales of *Doctor Who* overseas after this point. On Monday 14 June 1965, Radio Kaduna Television (RKTV) in Nigeria purchased Blocks A and B directly from the BBC at a cost of £10/0/0 per episode.

On Wednesday 7 July 1965, Roy William of BBC Enterprises drew up an internal report detailing the sales of *Doctor Who* up to that point in time. All of the above sales were listed, along with a note to the effect that Associated London Scripts (which at that time was the agent for writer and Dalek creator Terry Nation) had also purchased film prints of four episodes of *The Dalek Invasion of Earth* (presumably for the benefit of its client) at a cost of £50/0/0 per episode. Williams also reported that certain overseas broadcasters had been offered the option to buy stories from the series, but that BBC Enterprises was still awaiting their decisions. He detailed how NZBC in New Zealand had been offered a selection of (but not all of) the stories from *Marco Polo* through to *The Crusade*, CBC in Canada had been offered another batch of stories that would take them up to *The Crusade* as well, while RTS in Singapore had been offered the run of stories comprising Block C.

What is interesting are the other offers detailed in the report, most of which were for countries that would never buy *Doctor Who* at all – at least not in the 1960s. Japan was offered the first five William Hartnell stories and Italy the first four, while Yugoslavia was offered only *100,000 BC* and *The Mutants*. Some countries were only offered an odd, and seemingly random, selection of stories; Finland, Switzerland and Sweden were offered *The Mutants, The Sensorites* and *The Dalek Invasion of Earth*; Holland was offered *The Mutants, The Aztecs* and *The Sensorites*; Germany was offered *Marco Polo, The Aztecs* and *The Dalek Invasion of Earth*; and Lebanon was offered just *The Mutants* and *The Dalek Invasion of Earth*. Oddly, Cyprus was at this point just offered *The Dalek Invasion of Earth* alone, when it hadn't even purchased any other *Doctor Who* stories up until that point. Most interestingly of all the details on the report is the revelation that the USA was offered all of the early William Hartnell stories up to and including *The Crusade* (bar *100,000 BC* and *Planet of Giants*). The history of *Doctor Who* overseas would have been very different if this sale had gone ahead.

> 'The history of *Doctor Who* sales would be very different if the deal with the USA had gone ahead.'

The American television market was the ultimate goal for BBC Enterprises, in terms of programme sales in the 1960s. However, because the BBC only sold black-and-white programmes, its output was of limited interest to the US television stations. Had America purchased *Doctor Who* in 1965, then the revenues that the series would have generated for the BBC would have been vastly higher than they already were. Australia was the big payer as things stood, but judging from the standard BBC contracts offered to various *Doctor Who* writers in the 1960s, the payments due for sales of any of their stories to America were four times as much as that as for sales to Australia. Money talks, as they say, and this increase in revenue might have altered the BBC's own perception of – and budgets for! – the programme in the 1960s and 1970s. The other big difference would have been the increased amount of physical 16mm film copies of the 1960s episodes that would have been made and distributed by the BBC. Quite simply, dozens more 16mm film copies would have been required of episodes sold to the US, which would have increased the chances of more of them surviving today. Well, probably...

Many of the early historical stories lost to us today, where sold widely overseas. Including *Marco Polo* (this picture), *The Crusade* (right) and *The Myth Makers* (film strip below).

On Monday 23 August 1965, GBC in Gibraltar purchased the six stories in Block C, while on Tuesday 31 August 1965 Overseas Rediffusion in Malta and RKTV in Nigeria both also bought Block C. In September 1965, the Rhodesia Broadcasting Corporation (RBC) [*Rhodesia is now called Zimbabwe – Ed*] and the Caribbean Broadcasting Corporation (CBC) in Barbados both purchased Blocks A and B, while at the same time the Cyprus Broadcasting Corporation (CBC) purchased Block A. Then on Tuesday 23 November 1965 – two years to the day since *Doctor Who* began on BBC TV – Rediffusion Television (RTV) in Hong Kong was sold the stories in Blocks A, B and C. On the same day SATV in Aden purchased Block C only. Seven days later, RTS in Singapore also purchased Block C, while Uganda Television (UTV) was sold Blocks A and B. Finally for the year, NZBC in New Zealand purchased *Marco Polo* on its own on Tuesday 30 November 1965.

Not every single sale made by BBC Enterprises resulted in a new set of 16mm black-and-white film prints being sent to the new purchaser of *Doctor Who*. Quite often, BBC Enterprises would ask a television station that had already purchased and screened a particular story (or set of stories) to send its film prints onto the new customer of the series. This was a process known as 'bicycling', and happened on a fairly regular basis. However, full details about who was asked to send which prints on to which television stations are fairly sketchy. But the process was in full swing at this point in time.

Programme Traffic records from countries such as Cyprus, New Zealand and Australia have turned up nuggets of information about bicycling over the years. The November 1965 sale of stories to RTV in Hong Kong, for example, relied on prints of *Marco Polo* and *The Keys of Marinus* being sent to them by CBC in Cyprus. Cyprus also supplied the prints of *100,000 BC*, *The Mutants* and *Inside the Spaceship* to UTV in Uganda.

By the end of 1965, the number of countries buying *Doctor Who* now totalled 15.

1966 CENSORSHIP OF THE DALEKS!

ABC in Australia became the first station to buy *The Romans, The Web Planet* and *The Crusade* from the BBC on Thursday 13 January 1966. This became another occasional sales group of stories, which we'll call Block D:

Block D: *The Romans, The Web Planet, The Crusade*

A few days later, on Wednesday 26 January 1966, the Ghana Radio & Television Corporation (GRTC) purchased Blocks A and B.

Monday 7 March 1966 saw a big batch of sales of the series by BBC Enterprises. First up was the Zambia National Broadcasting Corporation (ZNBC), which purchased all the stories in Blocks A, B and Block C. However, the début of *Doctor Who* on Zambian television was delayed by three weeks, as ZNBC was getting its prints of the first few stories bicycled to them from RBC in Rhodesia. Logistical problems saw the despatch of the films delayed on no less than three separate occasions. Also on this date, the Jamaica Broadcasting Corporation (JBC) purchased Blocks A and B, while TTT in Trinidad & Tobago purchased Block C.

Also in March 1966, BBC Enterprises was in discussion with ABC in Australia about taking more episodes of *Doctor Who*. ABC had already been offered a batch of 14 episodes comprising *The Space Museum, The Chase* and *The Time Meddler*, which we'll call Block E.

Block E: *The Space Museum, The Chase, The Time Meddler*

While awaiting ABC's response to this offer, on Wednesday 9 March 1966, BBC Enterprises informed ABC of a further block of 20 episodes of *Doctor Who* that could also now be bought. These were the stories *Galaxy 4, Mission to the Unknown, The Myth Makers* and *The Daleks' Master Plan* – the latter was offered as an 11-episode story only. The seventh episode (*The Feast of Steven*) of this 12-parter wasn't included in this batch as it was considered a standalone Christmas episode, divorced from the main narrative of the overall story. BBC Enterprises never made a 16mm film print copy of this episode for overseas sale – the only episode from 1960s *Doctor Who* they never acquired. We'll call this batch of 20 episodes Block F.

Block F: *Galaxy 4, Mission to the Unknown, The Myth Makers, The Daleks' Master Plan*

Meanwhile, UTV in Uganda came back for more episodes of *Doctor Who* on Monday 25 April 1966, buying all the stories in Block C.

With no firm decision from ABC on buying any further episodes of *Doctor Who* beyond *The Crusade*, BBC Enterprises decided – for the first time – to allow other countries to be the first to buy episodes of the series. On Monday 16 May 1966, both RTS in Singapore and GBC in Gibraltar purchased Blocks D and E, and so became the first countries to buy *The Space Museum, The Chase* and *The Time Meddler*. BBC Enterprises then tended to keep these two blocks together for future sales abroad.

On 26 May 1966, CBC in Cyprus purchased Block B, some eight months after they had purchased Block A. From the Programme Traffic Records kept in Cyprus, we know that CBC eventually sent these 13 episodes on to RTV in Hong Kong some time after they had screened them. RTV had actually purchased these episodes ►

5012 EPN
24
KODAK 5012 EPN
25
KODAK 5012 EPN
26
23A
24
24A
25
25A
26

◄ from BBC Enterprises in November 1965, and so presumably had to delay its own screening of *Doctor Who* while they waited for these stories to be screened by CBC and then sent on from Cyprus.

More new sales of *Doctor Who* were made by BBC Enterprises on Monday 4 July 1966. The station Voice of Kenya (VoK) purchased Blocks A and B, while RKTV in Nigeria purchased Blocks D and E.

However, in September 1966, BBC Enterprises hit a big snag. ABC in Australia had been considering the purchase of *Mission to the Unknown* and the 11-part version of *The Daleks' Master Plan* from Block F. All 12 episodes were reviewed by the country's national censor on Tuesday 13 September 1966, and the purchase of *Mission to the Unknown* was rejected outright by the censors, although consideration was initially given to editing episodes of *The Daleks' Master Plan* in order to try to achieve the 'G' rating needed for ABC's early evening timeslot for *Doctor Who*... but that too was ultimately rejected for transmission. With Australia unable to buy these two stories, BBC Enterprises decided to withdraw them from all future offers to other foreign broadcasters – presumably because without the high per-episode fees paid by Australia to cover the clearance costs of the stories, they were just too expensive to try to sell to other markets. This effectively closed the door on BBC Enterprises offering Block F as it currently stood to any other foreign broadcaster. It might be purely coincidental, but the number of overseas sales of *Doctor Who* from *Galaxy 4* onwards would fall dramatically in the coming months and years, as we shall see. Perhaps the loss of Block F at this time was a key factor in this...?

On Tuesday 18 October 1966, CBC in Cyprus purchased two more stories; *The Aztecs* and *The Sensorites*. However, for reasons that are not entirely clear, CBC was also sent film prints of all six episodes of *The Reign of Terror* along with these two stories. There is no sale noted in the BBC Clearance History sheets for this story, and a trawl back through the television listings for CBC in 1966 indeed confirms that the channel stopped showing *Doctor Who* after *The Sensorites*. The film prints of these three stories remained in Cyprus until 1974, when an unsuccessful military coup on the island saw the destruction of the film vault containing the second episode of *The Aztecs* and the fourth and fifth episodes of *The Reign of Terror*. The film prints of the surviving 13 episodes from this block were returned to the BBC in 1984; at the time the BBC was missing the first three episodes of *The Reign of Terror*, but even to this day, the fourth and fifth episodes are missing from the BBC's archives.

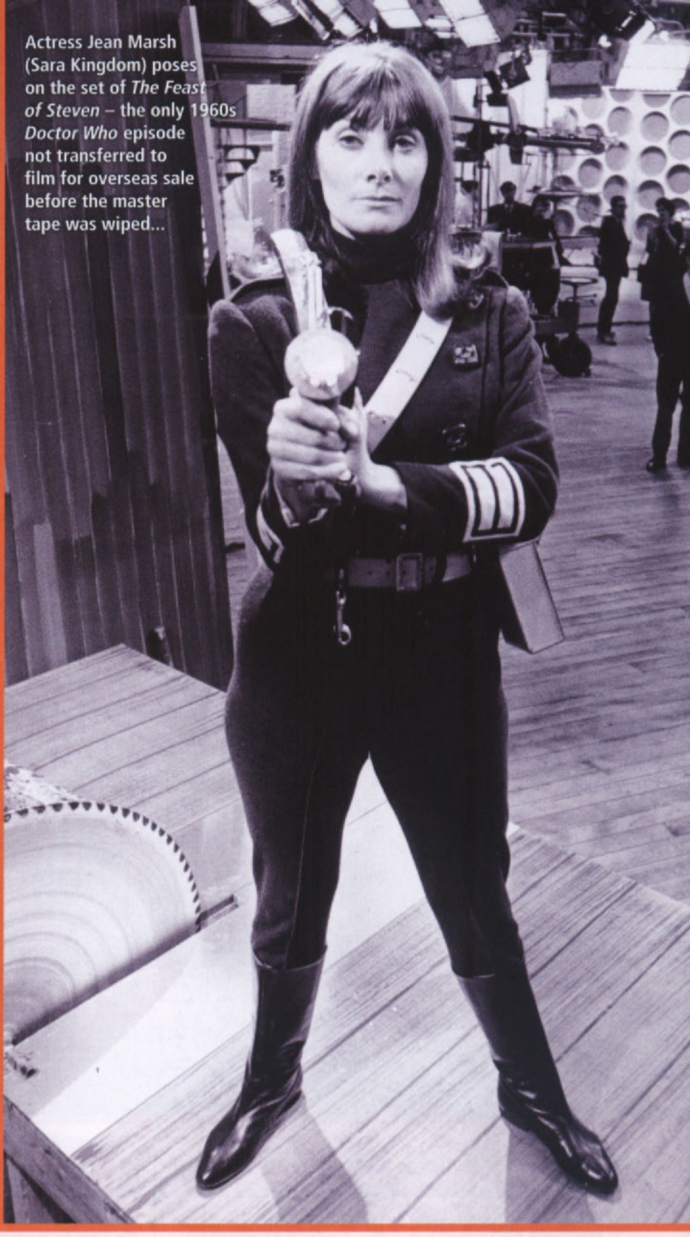
Tuesday 18 October 1966 also saw the sale of Block C to JBC in Jamaica. Three days later, on Friday 21 October 1966, ZNBC in Zambia purchased all the stories in Blocks D and E. With the problems concerning *Mission to the Unknown* and *The Daleks' Master Plan* now past, ABC in Australia could at last purchase new episodes of *Doctor Who*. On Monday 24 October 1966 ABC bought a large batch of episodes consisting of Block E, plus *Galaxy 4*. However, after this sale, ABC would go on to buy any new *Doctor Who* stories in smaller batches of one or two stories at a time.

The days of buying stories in large blocks might have been over for ABC, but not for the rest of the world – at least, not yet. On Friday 11 November 1966, CBC in Barbados purchased Block C, while on Tuesday 13 December 1966, RBC in Rhodesia purchased Block C as well.

1967 WITHDRAWAL OF THE DALEKS!

Nearly all of the sales of *Doctor Who* by BBC Enterprises up to this point saw programmes supplied as 16mm black-and-white 'suppressed field' film telerecordings. The suppressed field system worked by only recording half of the visible lines of the electronic television picture (*ie* every second line was omitted for reasons *waaay* too technical to go into here). For the 405-line television system used by the BBC to make the original programmes, this meant that only 188 lines of vertical resolution were captured onto the 16mm film prints, giving a relatively poor picture. On Friday 16 December 1966, BBC Enterprises issued new Retention Orders for all the William Hartnell *Doctor Who* stories from *100,000 BC* right through to *The Gunfighters*. All these stories were still kept on their original transmission videotapes (and in some odd instances, 35mm film, but let's not get bogged down by that) by the BBC's Engineering Department at BBC TV Centre (where the BBCs tapes were all stored at the time, this being pre-Windmill Road). This almost certainly was done so that new, 'stored field', 16mm telerecordings could be made of these stories. Unlike the suppressed field method, the stored field system was able to record *all* the visible lines of a television picture, allowing 377 lines of vertical resolution to be captured from a 405-line source, which gave a much more detailed picture altogether. (When the BBC later switched production of *Doctor Who* over to the 625-line system in 1968, the resultant stored field telerecordings of those later episodes would be even better still.) It's not known exactly when in late 1966/early 1967 the new stored film telerecordings of these William Hartnell stories were made, and which countries specifically received them after this point, but BBC Enterprises authorised the BBC Engineering Department to junk most of the mastertapes of the episodes from *100,000 BC* through to *The Gunfighters* in August 1967, so the new stored field film copies must have been made by that point in time at least.

While new, clearer copies of the early William Hartnell adventures might have been a useful commodity for BBC Enterprises to have, by early 1967 things were not going smoothly in terms of sales of the series around the globe. The early loss of Canada as a potential buyer of *Doctor Who*, after just the first five stories had been screened, was a significant blow. Bermuda also bowed out of buying the series after only purchasing Blocks A and B, as did Ghana. Malta, Aden, Trinidad & Tobago, Rhodesia, Hong Kong and Uganda also stopped buying the programme after taking Block C.



Actress Jean Marsh (Sara Kingdom) poses on the set of *The Feast of Steven* – the only 1960s *Doctor Who* episode not transferred to film for overseas sale before the master tape was wiped...

However, some new sales of the series were still being made. On Wednesday 18 January 1967 the Mauritius Broadcasting Corporation (MBC) purchased Blocks A and B, while VoK in Kenya purchased Block C. Also on this day, Radio Caracas Television (RCT) in Venezuela decided to purchase all the stories in Blocks A, B and C – before cancelling the sale of *Marco Polo* and *The Reign of Terror* from this batch. Just over a month later, on Friday 24 February 1967, RCT in Venezuela also purchased *The Web Planet* and *The Space Museum*.

As Venezuela was – and still is – a Spanish-speaking country, this is almost certainly the first overseas sale of *Doctor Who* which was dubbed into a foreign language. The cancellation of the sale of *Marco Polo* and *The Reign of Terror* to Venezuela *might* possibly have been down to the non-availability of Spanish dubbed copies of *Doctor Who* at that time. Evidence suggests that a third set of film prints (the first being the suppressed field prints, the second being the stored field prints) of some (but not all) early *Doctor Who* stories were made by BBC Enterprises sometime in 1967, specifically for the purpose of supplying Spanish- and Arabic-dubbed versions (again as stored field prints) of the series. The programmes that were eventually made available by BBC Enterprises in dubbed format were once again put in collected story blocks. These blocks of stories were:

Dubbed Block Y: *100,000 BC, The Mutants, Inside the Spaceship, The Keys of Marinus, The Aztecs, The Sensorites, Planet of Giants, The Dalek Invasion of Earth, The Rescue*

Dubbed Block Z: *The Web Planet, The Space Museum, The Chase*

Evidence would suggest that both of these Dubbed Blocks were available in either Arabic or Spanish. With the notable exception of *The Aztecs*, these blocks of stories were completely devoid of the 'historical' tales that formed part of *Doctor Who's* first two seasons. Speculating for a moment, perhaps someone, somewhere, had decided that the series' emphasis was now firmly the sci-fi genre? Perhaps there had been poor feedback from overseas broadcasters about the historical tales compared to the futuristic ones? Maybe *The Aztecs* only survived in this selection due to its subject matter, which would arguably be of some relevance to Spanish-speaking South American countries such as Venezuela? Or perhaps the transmission tapes of the other historical stories had already been wiped by the time these new foreign dubbed prints came to be made?

More sales took place on Thursday 6 April 1967, when the Sierra Leone Broadcasting Service (SLBS) purchased Blocks A and B, while MBC in Mauritius bought Block C. Meanwhile, ABC in Australia became the first overseas station to buy *The Myth Makers* and *The Massacre of St Bartholomew's Eve* on Thursday 13 April 1967, and the following day added *The Ark, The Celestial Toymaker, The Gunfighters, The Savages, The War Machines* and *The Smugglers* to that list of firsts. On Wednesday 26 April, HAS-TV in Thailand purchased Block C, which was followed a few months later by the sale of Blocks D and E to CBC in Barbados on Wednesday 14 June 1967.

The above sale of nearly all of the final William Hartnell *Doctor Who* stories to ABC in April 1967 was the probable catalyst for a final sales block of First Doctor stories to be assembled by BBC Enterprises, which incorporated everything between *Galaxy 4* and *The Smugglers* apart from *Mission to the Unknown* and *The Daleks' Master Plan*. We'll call this Block G:

Block G: *Galaxy 4, The Myth Makers, The Massacre of St Bartholomew's Eve, The Ark, The Celestial Toymaker, The Gunfighters, The Savages, The War Machines, The Smugglers.*

The first customer for this Block G was CBC in Barbados, which bought this batch of stories on Wednesday 16 August 1967.

But by this point in time, many more overseas stations had stopped buying the series completely. Gibraltar, Nigeria and Singapore had all decided to end their runs of *Doctor Who* with the final second season story *The Time Meddler*.

Strange things were going on with sales to ABC in Australia in the latter half of 1967. On Monday 21 August 1967, ABC purchased its first Patrick Troughton stories; *The Highlanders* and *The Underwater Menace*. Then, two days later, on Wednesday 23 August 1967, it also bought William Hartnell's swansong tale *The Tenth Planet*. Nearly two months passed before ABC eventually purchased Patrick Troughton's début story, *The Power of the Daleks*, on Monday 9 October 1967. But why had there been such a delay?

Terry Nation poses with his creations – the source of multiple complications in selling *Doctor Who* abroad...

© MIRRORPIX

'A contract with Terry Nation required the BBC to stop selling *Doctor Who* stories which featured Daleks...'

During most of 1966, Dalek creator Terry Nation had been trying to set-up a spin-off series that featured his creations, titled simply *The Daleks* [*see Issue 406 for the full story of the series that never was – Ed*]. This involved quite a complex series of negotiations between his representatives and the BBC over many months. In January 1967, the BBC was presented with a contract which gave it a percentage of the merchandise and script rights in the new series, but which required the corporation to stop selling episodes of *Doctor Who* which featured the Daleks to overseas television stations. The BBC agreed to this, and the contract was duly signed. However, Terry Nation's proposed series of *The Daleks* never happened for a variety of reasons, but the collapse of this project seems to have caused a fair amount of confusion over at BBC Enterprises. Could they now still sell *Doctor Who* episodes with the Daleks in or not? Did the contract no longer apply if the spin-off series *The Daleks* was never made?

Whatever the ins and outs of this agreement, it didn't stop BBC Enterprises selling Blocks A and B (which included the first Dalek serial, *The Mutants*) to Sierra Leone, or Block C (which included *The Dalek Invasion of Earth)* to Mauritius and Thailand in April 1967. Barbados had also purchased Blocks D and E (which included *The Chase*) in June 1967. Clearly, BBC Enterprises didn't see any problems selling these stories, which had been part of its *Doctor Who* catalogue for some years now, after all. And as *Mission to the Unknown* and *The Daleks' Master Plan* weren't offered for sale anymore, then the problem just didn't apply to these two Dalek stories.

Nevertheless, the sale of *The Power of the Daleks* to ABC in Australia in October 1967 seems to have fallen foul of the legalities of this contract between the BBC and Terry Nation's people. The BBC's Clearance History sheet for *The Power of the Daleks* has a line drawn neatly across it, and the word 'Withdrawn' written on by hand. The details of the sale to ABC in Australia are noted on the sheet, but are annotated with the handwritten note 'Although prog withdrawn, pay when invoiced. No other sales permitted - 18/8/67'. This date is just three days ►

The final Hartnell story fell down a crack between Blocks...

before the actual sale of *The Highlanders* and *The Underwater Menace* to the ABC. So after the eventual sale of the story to the ABC in October 1967, *The Power of the Daleks* was withdrawn from overseas sale to all other countries by BBC Enterprises. And as this was the story which introduced the Second Doctor, this was obviously something of a problem!

It would appear that BBC Enterprises wanted to offer *The Tenth Planet* and *The Power of the Daleks* as a small, discrete block of stories to overseas stations. But as it wasn't now possible to sell *The Power of the Daleks,* this left *The Tenth Planet* in limbo. It couldn't really be placed in any new blocks of stories, as they would all feature Patrick Troughton's Doctor, and couldn't now be slipped into Block G. It would only be sold as a standalone story from now on, and then only to a limited market.

In October, November and December of 1967, Radiodiffusion-Television Tunisienne (RTT) in Tunisia purchased an assortment of William Hartnell stories in Arabic from Dubbed Block Y. This batch didn't include *The Dalek Invasion of Earth* or *The Rescue*, or – oddly – the second, third and fourth episodes of *100,000 BC*. (However, it's not too much of a stretch of the imagination to see how a TV company could run the episode *The Dead Planet* immediately after *An Unearthly Child*, as the cliffhanger to the latter and resolution in the former work quite neatly together.)

On Tuesday 14 November 1967, MBC in Mauritius purchased Blocks D and E (with the possible exception of Dalek serial *The Chase*). But this would be the last time MBC would buy *Doctor Who,* becoming the latest station to pull out of buying the series.

1968 NEW ZEALAND: BACK FOR MORE!

With so many overseas territories dropping *Doctor Who*, there was some welcome good news for BBC Enterprises in early 1968, when NZBC in New Zealand decided to give the series another chance – its last purchase had been *Marco Polo* back in 1965. On Thursday 8 February 1968, NZBC purchased *The Reign of Terror, Planet of Giants, The Dalek Invasion of Earth* and *The Rescue*. This was followed on Monday 27 May 1968 with the purchase of *The Romans, The Web Planet* and *The Crusade*. 16mm film prints of all these stories were sent to NZBC by ABC in Australia on Tuesday 19 September 1967. However, for a variety of mainly censorship-related reasons, NZBC opted not to screen *The Dalek Invasion of Earth, The Web Planet* and *The Crusade* from this batch. Programme Traffic records in New Zealand show that the prints of *The Reign of Terror* were destroyed on Friday 18 June 1971, and that the films of *Planet of Giants* were destroyed on Wednesday 14 July 1971. All the other prints in this batch were sent to NZBC's Harriet Street film store, where they too were junked between 1970 and 1975, but not before the print of the opening episode of *The Crusade* was saved from being thrown onto the local tip by a film collector in 1975. (This episode was eventually returned to the BBC in 1999.)

'1968 saw a push on sales in Arabic- and Spanish-speaking territories...'

The Aztecs – a rare example of a historical story being dubbed...

ABC in Australia continued buying the series in small-ish chunks, with a purchase on Friday 16 February 1968 of *The Moonbase, The Macra Terror* and *The Faceless Ones.* On the same day, SLBS in Sierra Leone purchased Block C, while ZNBC in Zambia purchased Block G just over a month later, on Monday 25 March 1968.

May 1968 saw a push on sales of *Doctor Who* in the Spanish and Arabic speaking territories. Radiodiffusion-Television Marocaine (RTM) in Morocco purchased Dubbed Block Y in Arabic (and like Tunisia, this sale was minus the second, third and fourth episodes of *100,000 BC*) on Monday 6 May 1968. On Monday 27 and Tuesday 28 May, Televisia SA (TSA) in Mexico purchased Dubbed Blocks Y and Z in Spanish, while Saudi Arabia purchased Dubbed Block Y in Arabic (and like Tunisia and Morocco, Saudi Arabia didn't buy the second to fourth episodes of *100,000 BC*). On Thursday 11 July 1968, National Iranian Television & Radio (NIRTV) purchased Dubbed Blocks Y and Z in Arabic. NIRTV had previously been sent the first two (undubbed) episodes of *Marco Polo* by NZBC in October 1967 on the instruction of BBC Enterprises. Presumably this was some sort of audition process for NIRTV to assess the series before deciding whether to purchase it. Similarly, NZBC sent its prints of *100,000 BC, The Mutants* and *Inside the Spaceship* to Denmark on Wednesday 20 March 1968, although no subsequent sale of *Doctor Who* to Denmark followed on from this 'audition'.

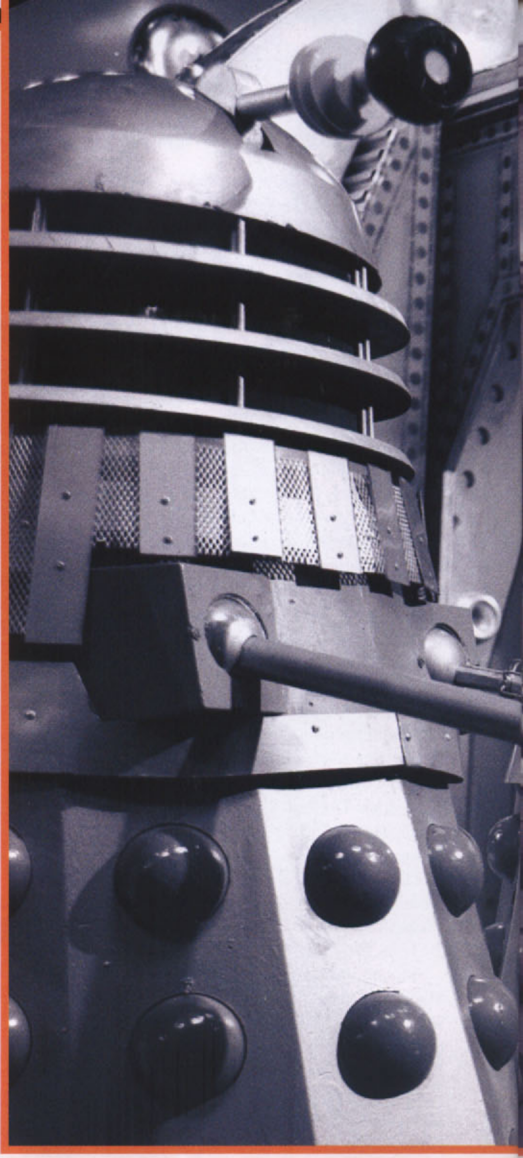
August 1968 saw Blocks D and E sold to SLBS in Sierra Leone on Tuesday 13, while ABC in Australia purchased *The Tomb of the Cybermen* on the same day. ABC then purchased *The Abominable Snowmen* on Friday 16 August 1968 and *The Ice Warriors* on Tuesday 20 August 1968. Issues with the overseas sale of Dalek stories by BBC Enterprises were presumably still ongoing, as *The Evil of the Daleks* was skipped over by ABC at this point.

After ABC had finished picking its way through the available initial Second Doctor stories, BBC Enterprises put together its first Block of Patrick Troughton adventures to offer to other foreign broadcasters. We'll call this Block H:

Block H: *The Highlanders, The Underwater Menace, The Moonbase, The Macra Terror, The Faceless Ones*

Like Block G before it, this block was completely Dalek-free. On Friday 8 November 1968, UTV in Uganda became the first overseas broadcaster to buy this block of stories. On the same day, ABC in Australia purchased *The Enemy of the World.*

On Tuesday 22 October 1968, Universidad Catolica Channel 13 in Chile purchased Dubbed Blocks Y and Z in Spanish. According to the BBC's Clearance History sheets, Chile then purchased this exact same batch of stories for a *second* time on Wednesday 28 May 1969 – but this is possibly an error with the paperwork. Unless they did indeed screen these stories up to four times each, which is what two sales would have allowed them...? Also on Tuesday 22 October 1968, NZBC in New Zealand continued with its eclectic purchases of selected William Hartnell stories, buying *The Space Museum, The Time Meddler, Galaxy 4* and *The Myth Makers.* (Notably Dalek story *The Chase* is missing from this batch...)



The BBC's Clearance History sheets show that a sale of Dubbed Blocks Y and Z which took place on Tuesday 3 December 1968 was cancelled almost straight away. The sales sheets all state that this cancelled sale was to the country of Dominica, but this seems to be an error on the paperwork. It's much more likely that this sale was in fact to the *Dominican Republic*, but as the sale was cancelled, then the point is moot.

1968 ended with a final sale of a batch of William Hartnell stories to NZBC in New Zealand on Wednesday 18 December 1968. This sale was of *The Massacre of St Bartholomew's Eve, The Ark, The Celestial Toymaker, The Savages, The War Machines, The Smugglers* and *The Tenth Planet.*

1969 HONG KONG BUYS TOMB!

By the end of 1968, the rights for BBC Enterprises to sell the earliest *Doctor Who* stories abroad began to slowly expire, as each story passed the fifth anniversary of its screening on BBC1. The rights to these stories were re-negotiated for a further five-year period, allowing stories such as *100,000 BC* and *The Mutants* to still be sold up to 1973. This renewal routinely happened to all the *Doctor Who* stories offered in Blocks A, B, C, D, E and G, plus *The Tenth Planet* and *The Power of the Daleks,* which were renewed for sale in 1971. But it seems that the rights to Blocks H and K (see further down for details of what Block K consisted of) were never renewed, as no overseas sales were made of any of these stories after five years from their initial BBC1 screenings.

ABC in Australia purchased *The Web of Fear* on Tuesday 7 January 1969, which was followed (finally) by *The Evil of the Daleks* on Monday 10 March 1969. One of the ramifications of this late sale was that ABC had to screen *The Evil of the Daleks* out-of-sequence, between *The Web of Fear* and *Fury from the Deep*. Obviously the embargo on

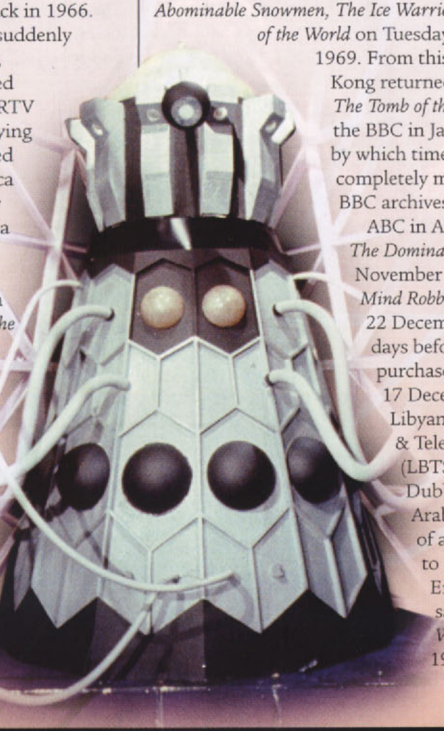
KODAK 5012 EPN
24
25
26
23A
24A
25A
26A

Unable to sell Patrick Troughton's first story (this picture) the BBC found it harder to find markets for the early Second Doctor stories (above).

BBC Enterprises selling Dalek stories to overseas television stations was now over, but the reasons why and how this happened just at this point in time are unclear. And while the number of overseas sales of new *Doctor Who* stories was undoubtedly diminishing in 1967 and 1968, the confusion over the availability of *The Power of the Daleks* and *The Evil of the Daleks* can have only undermined this situation further.

On Wednesday 12 March 1969, RTS in Singapore returned to *Doctor Who*, buying all the stories in Block H. They hadn't purchased the series at all since they acquired Blocks D and E back in 1966. Singapore wasn't the only country to suddenly pick the series up after a long absence, however. RTV in Hong Kong purchased Block H on Wednesday 9 April 1969. RTV hadn't purchased *Doctor Who* since buying Blocks A, B and C back in 1965. Tucked between these two sales, JBC in Jamaica purchased Blocks D and E on Tuesday 18 March 1969, while ABC in Australia purchased *Fury from the Deep* and *The Wheel in Space* in April 1969.

On Tuesday 20 May 1969, NZBC in New Zealand purchased *The Power of the Daleks*, the first sale of the story since ABC in Australia's initial purchase in October 1967. The BBC's Clearance History sheet for this story was amended again, with the word 'Withdrawn' now crossed through, and the word 'Re-raised' written underneath. Just over a week later, on Wednesday 28 May 1969, Jordan Television (JTV) purchased Dubbed Blocks Y and Z in Arabic, although it later cancelled its purchase of *The Web Planet* and *The Space Museum* from this batch.



NZBC continued buying more Patrick Troughton stories over the coming months. It purchased Block H in two stages; *The Highlanders* and *The Underwater Menace* on Tuesday 24 June 1969, and *The Moonbase, The Macra Terror* and *The Faceless Ones* on Monday 11 August 1969. However, *The Faceless Ones* fell foul of the New Zealand censor, was never screened in New Zealand, and the prints of all six episodes were subsequently returned to London nearly a year later, on Friday 3 July 1970. RTV in Hong Kong also came back for more Second Doctor stories, buying *The Evil of the Daleks, The Tomb of the Cybermen, The Abominable Snowmen, The Ice Warriors* and *The Enemy of the World* on Tuesday 25 November 1969. From this batch, Hong Kong returned its prints of *The Tomb of the Cybermen* to the BBC in January 1992, by which time the story was completely missing from the BBC archives.

ABC in Australia purchased *The Dominators* on Friday 28 November 1969, and *The Mind Robber* on Monday 22 December 1969. A few days before this latter purchase, on Wednesday 17 December 1969, the Libyan Broadcasting & Television Service (LBTS) purchased Dubbed Block Y in Arabic. This flurry of activity brought to a close BBC Enterprises' sales of *Doctor Who* during the 1960s.

1970 MARCO POLO IN ETHIOPIA!

Out in the Far East, RTS in Singapore and RTV in Hong Kong continued to buy more Patrick Troughton stories, making the first purchases of *Doctor Who* from the BBC in the 1970s. Singapore bought *The Evil of the Daleks* and *The Tomb of the Cybermen* on Tuesday 6 January 1970. BBC Enterprises now grouped these two stories together to make a further sales block, which we'll call Block K:

Block K: *The Evil of the Daleks, The Tomb of the Cybermen*

Hong Kong purchased *The Web of Fear, Fury from the Deep* and *The Wheel in Space* on Friday 6 March 1970. Singapore then took *The Abominable Snowmen, The Ice Warriors, The Enemy of the World, The Web of Fear, Fury from the Deep* and *The Wheel in Space* on Monday 4 May 1970. This became yet another sales block for BBC Enterprises, which we'll call Block L:

Block L: *The Abominable Snowmen, The Ice Warriors, The Enemy of the World, The Web of Fear, Fury from the Deep, The Wheel in Space*

Hong Kong purchased *The Dominators* and *The Mind Robber* on Wednesday 12 August 1970, followed by *The Invasion* and *The Krotons* on Wednesday 14 October 1970.

Tucked between all these far-eastern sales was the purchase by ZNBC in Zambia of Block H on Friday 6 March 1970, while on Monday 10 August 1970, ABC in Australia purchased *The Invasion* and *The Krotons*. This was followed by *The Seeds of Death* on Wednesday 7 October 1970, *The Space Pirates* on Thursday 13 May 1971 and *The War Games* on Friday 1 October 1971, which concluded its purchase of the Second Doctor's era.

NZBC in New Zealand continued buying the series in piecemeal fashion in 1970. The station purchased *The Evil of the Daleks* on Friday 24 July 1970, *The Tomb of the Cybermen* on Friday 25 September 1970, and *The Abominable Snowmen* on Tuesday 6 October 1970. Then in May 1971, it purchased both *The Ice Warriors* and *The Enemy of the World*, but decided not to screen the former story at all, due to issues with the censors.

However, for a few countries, William Hartnell was still the Doctor. SLBS in Sierra Leone purchased Block G on Wednesday 12 August 1970. This was followed on Monday 26 October 1970 by the sale of Blocks A, B and C to the Ethiopian Television Service (ETS). This was the last time that the now-missing (either wholly or in part) stories *Marco Polo* and *The Reign of Terror* were sold abroad by the BBC. ►

1971 THE EMPIRE STARTS TO FALL...

Doctor Who's popularity overseas had well and truly peaked around about the year 1967, and now, by the start of the new decade, sales of the series were very much in decline. While over 30 countries had taken *100,000 BC* and the rest of the stories in Blocks A and B, most had given up on the series at varying points along the way. By the start of the 1970s, only Australia, New Zealand, Hong Kong and Singapore were still buying the programme on an ongoing basis.

1971 saw the two Far Eastern television stations which were still screening *Doctor Who* - RTS in Singapore and RTV in Hong Kong - continue with their purchases of the later Patrick Troughton adventures. Singapore bought *The Dominators, The Mind Robber, The Invasion* and *The Krotons* on Friday 12 February 1971, while Hong Kong took *The Seeds of Death* and *The Space Pirates* on Thursday 13 May 1971. Both countries then purchased *The War Games* on the same day, Friday 1 October 1971. Singapore then went backwards to buy *The Seeds of Death* on Wednesday 27 October 1971, and then *The Space Pirates* on Friday 29 October 1971.

ETS in Ethiopia came back for more First Doctor adventures on Friday 22 October 1971, purchasing Blocks D and E (apart from *The Time Meddler*). This marked the last sale of *The Crusade* by the BBC, and was also the last purchase of *Doctor Who* by ETS. Sales of the First Doctor's adventures by BBC Enterprises were now well and truly petering out, while sales of the Second Doctor's stories - which had never been too plentiful in the first place - were now coming to a natural end, as the handful of overseas markets that still supported the series came to the conclusion of his run of adventures.

1972 THE END OF HISTORY!

The first Jon Pertwee episodes of *Doctor Who* had aired in January 1970 in the UK, and we'll look in more detail about how and where these episodes were sold abroad next issue. Among the first to buy the new Doctor's early episodes was RTS in Singapore. However, due to censorship problems with *Inferno* and *The Mind of Evil*, RTS only got as far as purchasing Pertwee's first three serials before looking to *Doctor Who*'s back catalogue for stories to show after *Spearhead from Space, Doctor Who and the Silurians* and *The Ambassadors of Death*.

Therefore, on Thursday 24 February 1972, RTS purchased the William Hartnell stories *The Savages, The War Machines, The Smugglers* and *The Tenth Planet*. In addition, it also became the third - and last - overseas station to purchase Patrick Troughton's début adventure *The Power of the Daleks* on the same day. Instead of the film prints of these stories being sent by BBC Enterprises in London, all of the film prints of these five stories were instead sent to RTS by NZBC in New Zealand on Monday 10 January 1972, at BBC Enterprises' behest. This was the last time any of these stories (bar *The War Machines*) were sold abroad by the BBC.

Back in New Zealand, on Tuesday 22 February 1972 NZBC purchased the Patrick Troughton stories *The Web of Fear, Fury from the Deep* and *The Wheel in Space. Fury from the Deep* was never screened due to censorship issues, and after *The Wheel in Space* was broadcast on its four regional stations, *Doctor Who* then disappeared from New Zealand's television screens for a good many years...

The Gibraltar Broadcasting Corporation (GBC) hadn't purchased *Doctor Who* since May 1966, when it bought the final batch of stories from William Hartnell's second season. But on Tuesday 16 May 1972 it decided to give the series a second chance, buying the Patrick Troughton stories *The Mind Robber* and *The Invasion*. This was followed on Wednesday 9 August 1972 by the purchase of *The Krotons, The Seeds of Death, The Space Pirates* and *The War Games*.

RTS in Singapore decided to purchase some more old stories from the programme's back catalogue on Monday 18 December 1972. The First Doctor adventures *Galaxy 4, The Myth Makers, The Massacre of St Bartholomew's Eve, The Ark, The Celestial Toymaker* and *The Gunfighters* were all sold to the station, with the 16mm film prints of these stories (apart from *The Gunfighters*, which presumably was sent directly by BBC Enterprises) again being supplied by NZBC, which shipped the films to Singapore on Wednesday 20 September 1972. This was the last time most of these stories were sold abroad by BBC Enterprises, until the resurgence of interest in the series by some overseas television stations in the mid-1980s saw fresh sales of *The Ark* and *The Gunfighters*, which by that time were the only stories from this batch to survive in full at the BBC.

> **'BBC Enterprises had one final push with old First and Second Doctor stories in late 1973...'**

The Web of Fear, a story we'd all love to see returned, was still being sold abroad in the mid 1970s.

© MIRRORPIX; FILM CAN IMAGE © GRAHAM HOWARD

The Ice Warriors: BBC Enterprises discovered that it had kept four of its six episodes in 1988...

The reason why NZBC was being asked to send its prints of these stories to RTS may have had something to do with the fact that from 1972, BBC Enterprises in London had begun junking its own film copies of older *Doctor Who* stories, after concluding that sales of old black-and-white programmes were becoming a thing of the past. By the end of the year, BBC Enterprises had junked its films of *Marco Polo, The Reign of Terror, The Crusade* and *The Myth Makers* – notably all historical tales.

1973 THE FIRST DOCTOR'S FINAL SALE

1973 would see the series continue to be sold in black-and-white to GBC in Gibraltar. Like RTS in Singapore, GBC had decided to dip into *Doctor Who*'s back catalogue, perhaps because of the problems with buying certain Jon Pertwee stories. Therefore, on Wednesday 18 April 1973, GBC purchased the Patrick Troughton stories *The Abominable Snowmen* and *The Ice Warriors*, and then on Thursday 19 April 1973 also bought the rest of the stories in Block L, plus *The Dominators*.

BBC Enterprises had one final push with old First and Second Doctor stories in late 1973. On Tuesday 10 July, it sold *The War Machines* to Midwest Television (MTV) in Nigeria, and arranged for the prints of the story to be sent to the station from RTS in Singapore. This was followed by sales of *The Web Planet* and *The Time Meddler* to MTV on Wednesday 25 July 1973. The prints of *The Time Meddler* were sent to MTV from NZBC in New Zealand on Friday 2 March 1973. *The Web Planet* presumably was supplied directly by BBC Enterprises in London. All 14 of these episodes were later returned by MTV to the BBC in 1984, which by that time only held the second episodes of *The Time Meddler* and *The War Machines* (but still had all of *The Web Planet*).

Meanwhile, on Tuesday 24 July 1973, Television Algeria (TVA) in Algeria purchased Dubbed Block Y in Arabic. These would be the final First Doctor stories sold abroad by BBC Enterprises for over 10 years, when interest in the surviving back-catalogue of old stories would see new sales of these adventures in the mid-1980s.

This was almost the end of the road for the William Hartnell stories still held on 16mm film by BBC Enterprises in London. By the end of 1973, Enterprises had junked its own film prints of *The Celestial Toymaker* and *The Savages*.

More interest in the show's back catalogue was being shown in Africa. The Zambia National Broadcasting Corporation (ZNBC) purchased the Patrick Troughton stories *The Abominable Snowmen, The Ice Warriors, The Enemy of the World* and *The Web of Fear* on Thursday 4 October 1973. This was the last time *The Ice Warriors* was sold abroad by the BBC. ►

A BRIEF HISTORY OF THE DOCTOR WHO ARCHIVES

Between 1963 and 1969, a total of 253 black-and-white episodes of *Doctor Who* were made and transmitted. Of these, this is what existed in the BBC archives at various times:

1964-1969

The following seven episodes were originally transmitted on BBC1 from 35mm film (although they were all recorded using studio video cameras). The BBC always retained these 35mm transmission prints:

- *The Dalek Invasion of Earth: The Waking Ally* [*ie* episode 5]
- *The Wheel in Space* Episode 6
- *The Dominators* [Episode 3, untitled on screen]
- *The Mind Robber* Episode 5
- *The Krotons* Episode One
- *The Seeds of Death* Episode Five
- *The Space Pirates* Episode Two

Circa 1977

In addition to the seven episodes listed above, by 1977, the following list was the sum total of the BBC's archive of 1960s *Doctor Who* episodes at this point in time. These were all 16mm black and white film recordings (some of which were in a very poor condition) which had originated from the sales negatives of the William Hartnell and Patrick Troughton stories made by BBC Enterprises for overseas sales. This collection was a random potpourri of films that were either audition prints, viewing prints, returned overseas sales prints, and I-don't-know-what-this-film-is-doing-on-my-desk-better-send-it-to-the-film-library prints that had turned up at the BBC Film and Videotape Library over the previous decade-or-so:

- *100,000BC*: all four episodes
- *The Keys of Marinus: Sentence of Death* [*ie* episode 5]
- *The Romans: The Slave Traders* and *Conspiracy* [*ie* episodes 1 & 3]
- *The Web Planet: The Zarbi* [*ie* episode 2]
- *The Crusade: The Wheel of Fortune* [*ie* episode 3]
- *The Space Museum: The Search* [*ie* episode 3]
- *The Time Meddler: The Meddling Monk* [*ie* episode 2]
- *The Ark: The Return* [*ie* episode 3]
- *The Gunfighters: The OK Corral* [*ie* episode 4]
- *The Tenth Planet* Episodes 1, 2 and 3
- *The Underwater Menace* Episode 3
- *The Moonbase* Episodes 2 and 4
- *The Faceless Ones* Episode 1
- *The Enemy of the World* Episode 3
- *The Dominators* Episodes 1, 2, 4 and 5
- *The Invasion* Episodes Two, Three, Five, Six, Seven and Eight
- *The Krotons* Episodes Two and Three
- *The Seeds of Death* Episodes One, Two, Four and Six
- *The War Games* Episodes Two, Four, Eight and Nine

Early 1978

It was discovered in early 1978 that BBC Enterprises still kept 16mm film prints and negatives of a number of William Hartnell and Patrick Troughton stories in their own archive at Villiers House. One of the first to realise that BBC Enterprises held this material was fan/collector Ian Levine, who was making arrangements to buy film copies of all the BBC's 1960s episodes at the time. On the day he visited Villiers House, he found that BBC Enterprises was about to junk its prints of all seven episodes of *The Mutants*, and intervened to save the films from being skipped. BBC Archive Selector Sue Malden ensured that the episodes weren't junked and that BBC Enterprises' stock of *Doctor Who* prints was transferred to the main BBC Film and Videotape Library. In some cases, better copies of episodes already previously held by the Film and Videotape Library were also found at BBC Enterprises. The following episodes were discovered at this time:

- *The Mutants*: all seven episodes
- *Inside the Spaceship*: both episodes
- *The Keys of Marinus*: all five episodes not already retained
- *The Aztecs*: all four episodes
- *The Sensorites*: all six episodes
- *Planet of Giants*: all three episodes
- *The Dalek Invasion of Earth*: all five episodes not already retained
- *The Rescue*: both episodes
- *The Romans: All Roads Lead to Rome* and *Inferno* [*ie* episodes 2 & 4]
- *The Web Planet*: all five episodes not already retained
- *The Space Museum*: all four episodes
- *The Chase*: all six episodes
- *The Ark*: all three episodes not already retained
- *The Gunfighters*: all three episodes not already retained
- *The Mind Robber*: all four episodes not already retained
- *The Seeds of Death* Episode Three

Circa 1978

BBC Enterprises had donated its 16mm prints and negatives of the following episodes (plus *The Dominators*) to the BFI when it came to junk them in 1977. The BBC Film & Videotape Library was in turn given copies of the films by the BFI.

- *The Krotons* Episode Four
- *The War Games* Episodes One, Three, Five, Six, Seven and Ten

Circa 1978

- *The Web of Fear* Episode 1

The 16mm film was found on the floor of a loading bay during a return visit to BBC Enterprises by BBC Archive Selector Sue Malden.

Circa 1978

- *The War Machines* Episode 2

A copy of an ex-ABC print of the episode was located in a private film collection in Australia, and a copy was made available to the BBC via collector Ian Levine.

Winter 1981 - the present day

The **Doctor Who Winter Special 1981** reported for the first time that there were 136 missing episodes of *Doctor Who*. (All but one of these were 1960s black and white episodes – the other was the first part of the colour 1974 Jon Pertwee story *Invasion of the Dinosaurs*.) In the 30 years since our original article, exactly 30 episodes have been returned to the BBC, as follows:

- **Feb 1982** *The Abominable Snowmen* Episode Two (Returned by a private film collector)
- **May 1982** *The Reign of Terror: Prisoners of Conciergerie* [*ie* episode 6] (Returned by a private film collector)
- **June 1983** *Invasion* Part One [*ie Invasion of the Dinosaurs'* first episode] (black-and-white film returned by a private film collector)
- **July 1983** *The Daleks' Master Plan: Counter Plot* and *Escape Switch* [*ie* episodes 5 & 10] (Returned by a London Church, which found the films in its basement.)
- **Feb 1984** *The Celestial Toymaker: The Final Test* [*ie* episode 4] (Returned from ABC in Australia, although the print originally came from RTS in Singapore in or around 1974.)
- **Apr 1984** *The Wheel in Space* Episode 3 (Returned by a private collector.)
- **Oct 1984** *The Time Meddler: The Watcher, A Battle of Wits* and *Checkmate* [*ie* episodes 1, 3 & 4] and *The War Machines* Episodes 1, 3 and 4 (Returned from Midwest TV in Nigeria.)
- **Dec 1984** *The Reign of Terror: A Land of Fear, Guests of Madame Guillotine* and *A Change of Identity* [*ie* episodes 1, 2 & 3] (Returned from CBC in Cyprus.)
- **May 1987** *The Faceless Ones* Episode 3 and *The Evil of the Daleks* Episode 2 (Returned by a private collector.)
- **Aug 1988** *The Ice Warriors* One, Four, Five and Six (Discovered in a forgotten vault at BBC Enterprises.)
- **Jan 1992** *The Tomb of the Cybermen*: all four episodes (Returned from RTV in Hong Kong.)
- **Jan 1999** *The Crusade: The Lion* [*ie* episode 1] (Returned from a private collector in New Zealand.)
- **Jan 2004** *The Daleks' Master Plan: Day of Armageddon* [*ie* ep2] (Returned by a private collector.)
- **Dec 2011** *Galaxy 4: Air Lock* [*ie* episode 3] and *The Underwater Menace* Episode 2 (Returned by a private collector.)

1974-78 JUNKED!

Radio Kaduna Television (RKTV) in Nigeria bought a small batch of Patrick Troughton stories on Thursday 24 October 1974, comprising of *The Abominable Snowmen, The Enemy of the World, The Web of Fear* and *The Wheel in Space*. These were the last overseas sales of these four stories.

This Nigerian sale may just have been the result of a small bit of promotion that BBC Enterprises wheeled out for *Doctor Who* in the latter part of 1974. This was an A4 sales brochure given the title *A Quick Guide to Dr Who*, and which listed details of each and every *Doctor Who* story from *100,000 BC* through to Jon Pertwee's final serial, *Planet of the Spiders*. This brochure noted that some older stories were now unavailable for 'copyright reasons', and noted against each story whether it was still available for purchase. All the Jon Pertwee stories were still listed as available, as were nearly all the Patrick Troughton adventures – the only exception was *The Evil of the Daleks*. However, only a handful of William Hartnell's stories were listed as still available to buy. These were *Inside the Spaceship, The Web Planet, The Space Museum, The Time Meddler, Galaxy 4, Mission to the Unknown, The War Machines, The Smugglers* and *The Tenth Planet*. Quite why *Mission to the Unknown* was now listed as being available to buy isn't known – it was never actually sold abroad at all by the BBC.

This brochure didn't generate any further sales of any First Doctor stories, and there were only a handful of Second Doctor story sales by BBC Enterprises after this point in time. On Thursday 20 November 1975, an unknown television station in Nigeria (possibly RKTV, or possibly NBC Channel 10) purchased *The Dominators*, while on Friday 6 February 1976 Nigeria's NBC Channel 10 purchased *The Krotons*.

ZNBC in Zambia purchased *The Seeds of Death* on Thursday 19 February 1976, followed by *The Space Pirates* on Thursday 1 April 1976 and *The War Games* on Monday 17 May 1976 (with ZNBC *possibly* being sent prints of some – if not all – of these stories from either RTV in Hong Kong or RTS in Singapore), but these were the final sales of any 1960s *Doctor Who* stories by the BBC for at least another decade. For *The Space Pirates*, this was the last time it was ever sold overseas.

By the end of 1974, BBC Enterprises had destroyed even more of its stock of 16mm black-and-white film prints of 1960s *Doctor Who* stories. The stories junked this time around were *Mission to the Unknown, The Daleks' Master Plan, The Massacre of St Bartholomew's Eve, The War Machines, The Smugglers, The Tenth Planet, The Power of the Daleks, The Highlanders, The Underwater Menace, The Moonbase, The Macra Terror, The Faceless Ones, The Evil of the Daleks, The Tomb of the Cybermen, The Abominable Snowmen, The Ice Warriors, The Enemy of the World, The Web of Fear, Fury from the Deep, The Wheel in Space, The Invasion* and *The Space Pirates*. BBC Enterprises was now gearing up for more colour sales of its newer programmes to places other than the USA, and the days of selling black-and-white films of its older programmes were nearly over.

During the latter half of 1975, BBC Enterprises re-issued its *A Quick Guide to Dr Who* sales brochure from the previous year. This now included the first season of Tom Baker's adventures in the listings, but also detailed that many more William Hartnell and Patrick Troughton stories had become unavailable for overseas sales. The only stories from the first two Doctors' eras that it claimed were now still available to buy were *The Web Planet, The Space Museum, Galaxy 4, The Time Meddler, The Web of Fear, Fury from the Deep, The Wheel in Space, The Dominators, The Invasion, The Seeds of Death, The Space Pirates* and *The War Games*.

Back in London, BBC Enterprises continued its purge of old *Doctor Who* 16mm black-and-white film prints in the latter half of 1976 and early 1977, junking *The Time Meddler* and *Galaxy 4*. By the end of 1977, Enterprises had decided that it no longer required its 16mm black-and-white film prints of the Patrick Troughton stories *The Dominators, The Krotons* and *The War Games*. Unlike all the previous *Doctor Who* films that BBC Enterprises had thrown into the skip in the preceding years, these films were instead donated to the British Film Institute, which happily made room for them in its archive.

In effect, this marked a turning point in the BBC's policy for getting rid of old programmes – *Doctor Who* in particular. By 1978, the procedure of wiping the original videotapes of *Doctor Who* episodes had ceased, as had the policy of junking BBC Enterprises' film recordings.

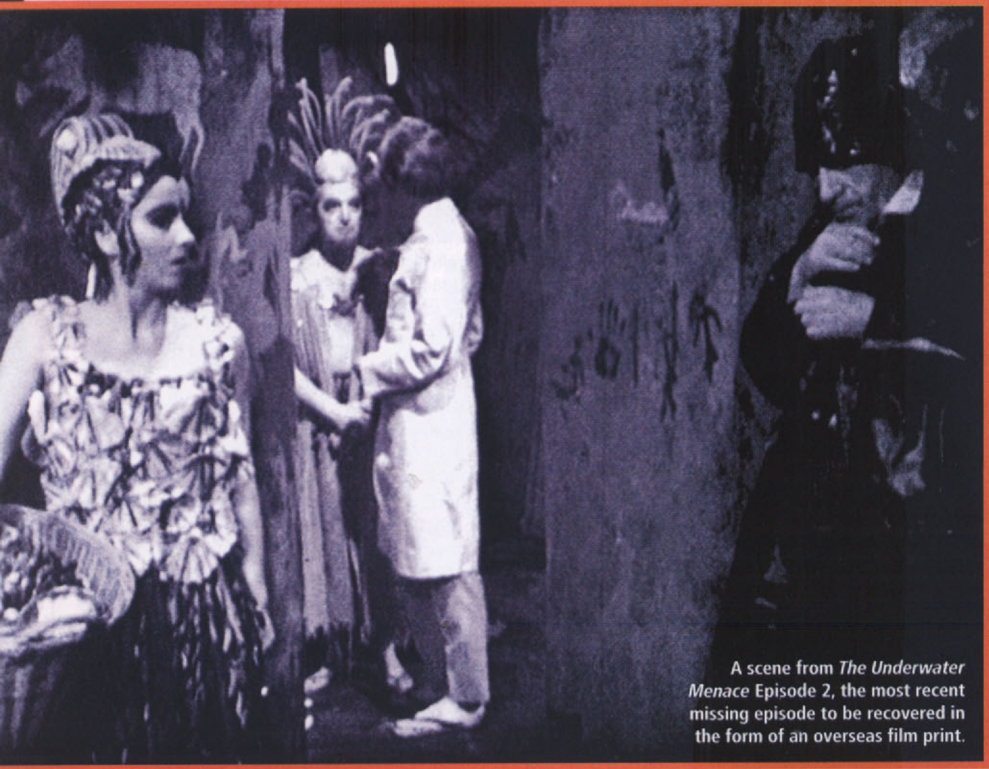
BBC Enterprises' unwante
copies of Troughton's las
episodes were given to th
British Film Institute

***'Master Plan* episodes are among the least likely to be discovered – yet three *have* been recovered...'**

In 1981, Marvel's **Doctor Who Winter Special** was published. Inside, for the first time, it was revealed precisely which *Doctor Who* episodes still existed, and which no longer survived. Of the 253 black-and-white 1960s episodes that had been made, only 118 were now held by the BBC. 60 William Hartnell episodes and 75 Patrick Troughton episodes (and even one Jon Pertwee episode) seemed to be lost forever.

However, by the start of the 1980s, some of these missing episodes started to trickle back to the BBC. Slowly but surely, the corporation attempted to rebuild its archives. Since the publication of that **DWM** Special just over 30 years ago, precisely 30 of those lost episodes have been returned to the BBC – many of them returned as film copies which had originally been sold to countries all over the world.

This in itself is remarkable – but could more episodes have survived if international interest in the series hadn't waned in the late 1960s? If Terry Nation's 'ban' on selling Dalek stories hadn't happened, would more of these stories have been sold abroad? And if *that* had happened, might more countries have been inclined to buy further episodes of the series, thus increasing the chances of some of these lost editions surviving today? Perhaps. It's impossible to say for certain. The issues surrounding the non-sale of *Mission to the Unknown* and *The Daleks' Master Plan* mean that these episodes are among the least likely to ever be discovered – and yet, against the odds, no less than three episodes of the latter epic adventure *have* been recovered over the years. Miracles *do* happen – and, who knows, perhaps more could happen in the future...?



A scene from *The Underwater Menace* Episode 2, the most recent missing episode to be recovered in the form of an overseas film print.

Next issue, in the second and final part of this feature, DWM takes a look at where the Jon Pertwee episodes of *Doctor Who* were sold, during the 1970s.

SHADA
BBC
DOCTOR WHO
EARTHSHOCK
IAN MARTER
THE TWIN DILEMMA
ERIC SAWARD
THE LOST TV EPISODES
COLLECTION FOUR: 1967
Sound Effects

AudioGO

The home of BBC Audiobooks

MARCH RELEASE

DOCTOR WHO

THE LOST ADVENTURE BY

DOUGLAS ADAMS

READ BY LALLA WARD WITH JOHN LEESON

GARETH ROBERTS

THE BRAND NEW NOVELISATION,
COMPLETE & UNABRIDGED ON 10 CDS WITH
MUSIC & SOUND EFFECTS!

READ BY RAQUEL CASSIDY

DOCTOR WHO

THE ART OF DEATH

Written by James Goss. An exciting audio exclusive adventure, featuring the Eleventh Doctor, Amy and Rory from the hit BBC One TV series.

SAVE 25% OFF ALL THESE TITLES, simply quote WHOFEB at checkout

Offer ends 31 March 2012

DOCTOR WHO

EARTHSHOCK
& THE TWIN DILEMMA

Two thrilling novelisations of classic *Doctor Who* adventures

Vintage Beeb
Doctor Who Sound Effects

Digitally-remastered sound effects from the 1970s presented on a special vinyl-look CD, with original album sleeve notes

OUT NOW

DOCTOR WHO:
THE LOST TV
EPISODES
COLLECTION
FOUR: 1967

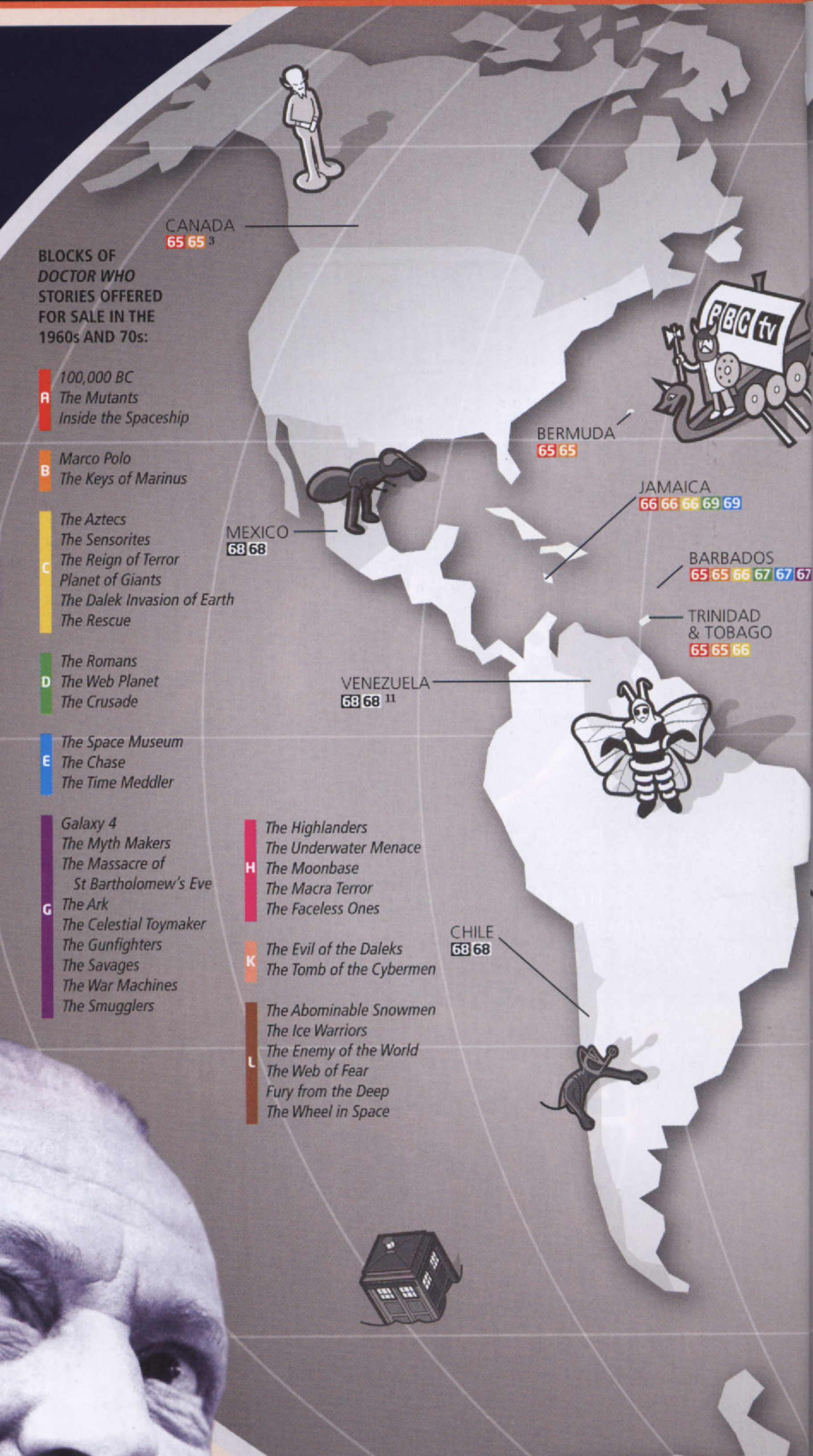
Five *Doctor Who* adventures starring Patrick Troughton as the Second Doctor – plus extra bonus material

Order now from www.audiogo.co.uk/doctor-who

Terms and Conditions: This offer is as stated and all purchases remain subject to our terms and conditions at www.audiogo.co.uk. The offer entitles the bearer to 25% off their next purchase of CDs or downloads at www.audiogo.co.uk. The voucher code cannot be used in conjunction with any other offer and is valid on a single transaction. The offer cannot be used retrospectively, ie on previous or existing orders. There is no cash alternative and the offer is not transferable or assignable. Offer applies to online orders only. This does not affect your statutory rights. The promoter reserves the right to amend or discontinue this offer at any time. Voucher code must be used on or before 31/03/12. The decision of the promoter regarding any aspect of the offer is final and binding and no correspondence will be entered into. The promoter of the voucher code is AudioGO limited, St James House, Lower Bristol Road, Bath, BA2 3BH

X MARKS THE SPOT

Overseas sales of William Hartnell and Patrick Troughton's *Doctor Who* in the 1960s and 70s...



BLOCKS OF *DOCTOR WHO* STORIES OFFERED FOR SALE IN THE 1960s AND 70s:

A
- *100,000 BC*
- *The Mutants*
- *Inside the Spaceship*

B
- *Marco Polo*
- *The Keys of Marinus*

C
- *The Aztecs*
- *The Sensorites*
- *The Reign of Terror*
- *Planet of Giants*
- *The Dalek Invasion of Earth*
- *The Rescue*

D
- *The Romans*
- *The Web Planet*
- *The Crusade*

E
- *The Space Museum*
- *The Chase*
- *The Time Meddler*

G
- *Galaxy 4*
- *The Myth Makers*
- *The Massacre of St Bartholomew's Eve*
- *The Ark*
- *The Celestial Toymaker*
- *The Gunfighters*
- *The Savages*
- *The War Machines*
- *The Smugglers*

H
- *The Highlanders*
- *The Underwater Menace*
- *The Moonbase*
- *The Macra Terror*
- *The Faceless Ones*

K
- *The Evil of the Daleks*
- *The Tomb of the Cybermen*

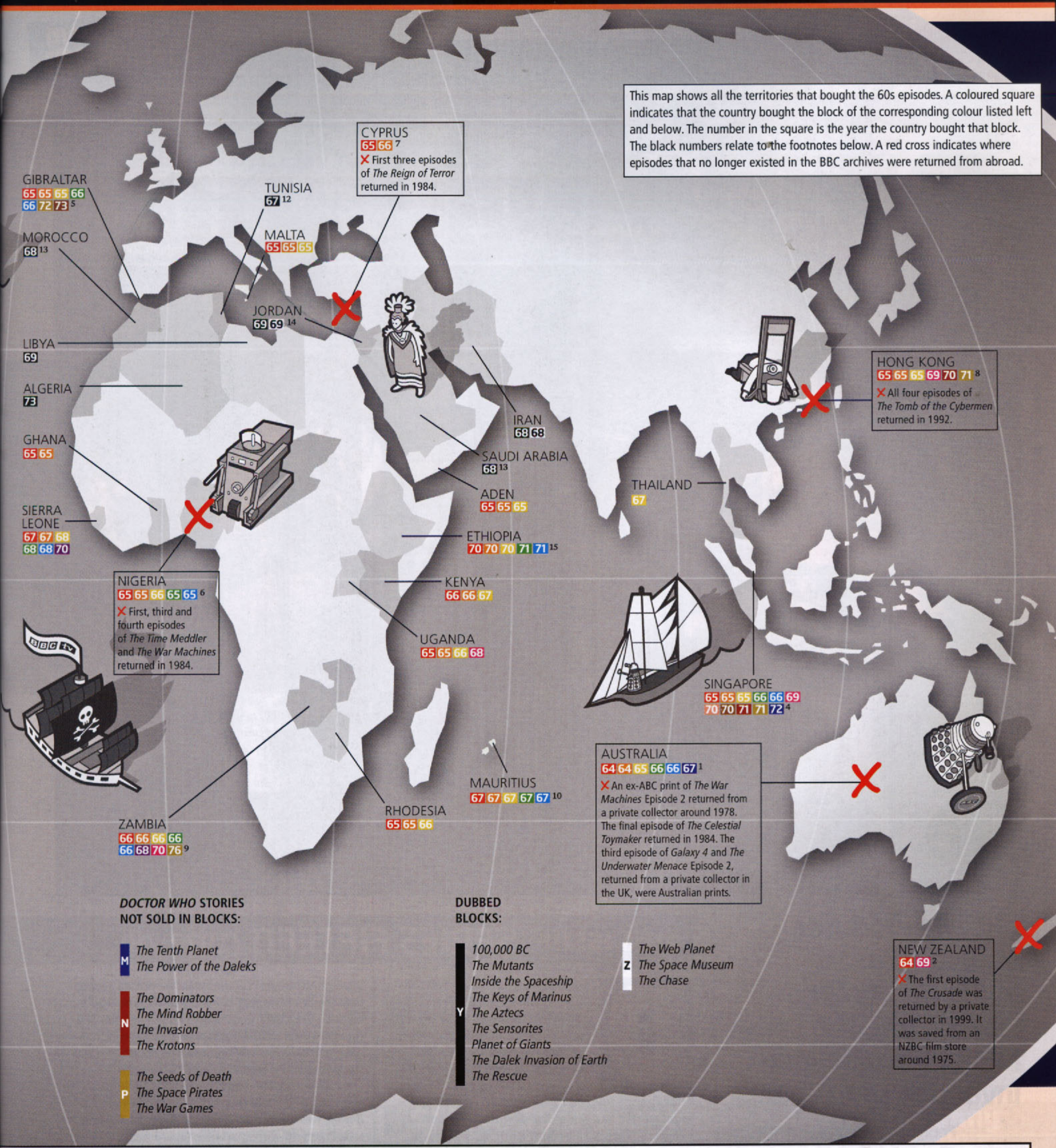
L
- *The Abominable Snowmen*
- *The Ice Warriors*
- *The Enemy of the World*
- *The Web of Fear*
- *Fury from the Deep*
- *The Wheel in Space*

---

1 **Australia also purchased:**
1966: *Galaxy 4*, *Mission to the Unknown* (sale withdrawn), *The Daleks' Master Plan* (bar the seventh episode – sale withdrawn).
1967: *The Myth Makers*, *The Massacre of St Bartholomew's Eve*, *The Ark*, *The Celestial Toymaker*, *The Gunfighters*, *The Savages*, *The War Machines*, *The Smugglers*, *The Highlanders*, *The Underwater Menace*.
1968: *The Moonbase*, *The Macra Terror*, *The Faceless Ones*, *The Tomb of the Cybermen*, *The Abominable Snowmen*, *The Ice Warriors*, *The Enemy of the World*.
1969: *The Web of Fear*, *The Evil of the Daleks*, *Fury from the Deep*, *The Wheel in Space*, *The Dominators*, *The Mind Robber*.
1970: *The Invasion*, *The Krotons*, *The Seeds of Death*
1971: *The Space Pirates*, *The War Games*.

2 **New Zealand also purchased:**
1965: *Marco Polo*.
1968: *The Reign of Terror*, *Planet of Giants*, *The Dalek Invasion of Earth* (not broadcast), *The Rescue*, *The Romans*, *The Web Planet* (not broadcast), *The Crusade* (not broadcast), *The Space Museum*, *The Time*

This map shows all the territories that bought the 60s episodes. A coloured square indicates that the country bought the block of the corresponding colour listed left and below. The number in the square is the year the country bought that block. The black numbers relate to the footnotes below. A red cross indicates where episodes that no longer existed in the BBC archives were returned from abroad.


GIBRALTAR
65 65 65 66 66 72 73 [5]
MOROCCO
68 [13]
TUNISIA
67 [12]
MALTA
65 65 65
JORDAN
69 69 [14]
LIBYA
69
ALGERIA
73
GHANA
65 65
SIERRA LEONE
67 67 68 68 68 70
NIGERIA
65 65 66 65 65 [6]
BBC tv
CYPRUS
65 66 [7]
IRAN
68 68
SAUDI ARABIA
68 [13]
ADEN
65 65 65
ETHIOPIA
70 70 70 71 71 [15]
KENYA
66 66 67
UGANDA
65 65 66 68
ZAMBIA
66 66 66 66 66 68 70 76 [9]
RHODESIA
65 65 66
MAURITIUS
67 67 67 67 67 [10]
THAILAND
67
HONG KONG
65 65 65 69 70 71 [8]
SINGAPORE
65 65 65 66 66 69 70 70 71 71 72 [4]
AUSTRALIA
64 64 65 66 66 67 [1]
NEW ZEALAND
64 69 [2]

CYPRUS: ✗ First three episodes of *The Reign of Terror* returned in 1984.

NIGERIA: ✗ First, third and fourth episodes of *The Time Meddler* and *The War Machines* returned in 1984.

HONG KONG: ✗ All four episodes of *The Tomb of the Cybermen* returned in 1992.

AUSTRALIA: ✗ An ex-ABC print of *The War Machines* Episode 2 returned from a private collector around 1978. The final episode of *The Celestial Toymaker* returned in 1984. The third episode of *Galaxy 4* and *The Underwater Menace* Episode 2, returned from a private collector in the UK, were Australian prints.

NEW ZEALAND: ✗ The first episode of *The Crusade* was returned by a private collector in 1999. It was saved from an NZBC film store around 1975.

***DOCTOR WHO* STORIES NOT SOLD IN BLOCKS:**

M
The Tenth Planet
The Power of the Daleks

N
The Dominators
The Mind Robber
The Invasion
The Krotons

P
The Seeds of Death
The Space Pirates
The War Games

DUBBED BLOCKS:

Y
100,000 BC
The Mutants
Inside the Spaceship
The Keys of Marinus
The Aztecs
The Sensorites
Planet of Giants
The Dalek Invasion of Earth
The Rescue

Z
The Web Planet
The Space Museum
The Chase

Meddler, Galaxy 4, The Myth Makers, The Massacre of St Bartholomew's Eve, The Ark, The Celestial Toymaker, The Savages, The War Machines, The Smugglers, The Tenth Planet.
1969: *The Power of the Daleks, The Faceless Ones* from Block H never shown, and prints returned to the BBC in 1970.
1970: *The Evil of the Daleks, The Tomb of the Cybermen, The Abominable Snowmen.*
1971: *The Ice Warriors* (not broadcast), *The Enemy of the World.*
1972: *The Web of Fear, Fury from the Deep* (not broadcast) *The Wheel in Space.*

3 **Canada also purchased:**
1964: *The Aztecs (not broadcast), The Sensorites (not broadcast).*

4 **Singapore also purchased:**
1972: *The Savages, The War Machines, The Smugglers, Galaxy 4, The Myth Makers, The Massacre of St Bartholomew's Eve, The Ark, The Celestial Toymaker, The Gunfighters.*

5 **Gibraltar also purchased:**
1972: *The Mind Robber, The Invasion, The Krotons.*
1973: *The Dominators.*

6 **Nigeria also purchased:**
1973: *The War Machines, The Web Planet, The Time Meddler.*
1974: *The Abominable Snowmen, The Enemy of the World, The Web of Fear, The Wheel in Space.*
1975: *The Dominators.*
1976: *The Krotons.*

7 **Cyprus also purchased:**
1966: *The Aztecs, The Sensorites* (also sent *The Reign of Terror* – in error? – but never broadcast).

8 **Hong Kong also purchased:**
1969: *The Evil of the Daleks, The Tomb of the Cybermen, The Abominable Snowmen, The Ice Warriors, The Enemy of the World.*
1970: *The Web of Fear, Fury from the Deep, The Wheel in Space.*

9 **Zambia also purchased:**
1973: *The Abominable Snowmen, The Ice Warriors, The Enemy of the World, The Web of Fear.*

10 **Mauritius** possibly purchased Block E without *The Chase.*

11 **Venezuela** originally also purchased *Marco Polo* and *The Reign of Terror*, but sale cancelled. Block Z purchased without *The Chase.*

12 **Tunisia** purchased Block Y without *The Dalek Invasion of Earth, The Rescue,* or *100,000 BC* episodes 1-3.

13 **Morocco** and **Saudi Arabia** purchased Block Y without the last three episodes of *100,000 BC.*

14 **Jordan** cancelled purchase of *The Web Planet* and *The Space Museum.*

15 **Ethiopia** purchased Block E without *The Time Meddler.*

Illustration: Ben Morris

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

ONCE UPON A TIME

Child-friendly fun in space – with bonus giant prawn!

With its producer under orders to make *Doctor Who* less violent, the series had to become more inventive than ever...

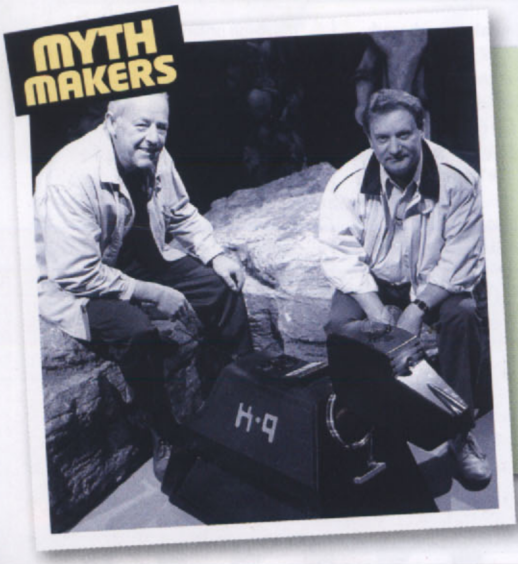
Feature by JACQUELINE RAYNER

THIS ISSUE SERIES FIFTEEN (1977-78)

Doctor Who had stopped being for children and had become too violent. Or that's what the powers-that-be felt, anyway. Producer Graham Williams was brought in and tasked with making a programme that was less horrific, more funny – and, on top of all that, *cheap*. The series started to go in a very different direction, especially when script editor Anthony Read took over from Robert Holmes half-way through the season. Although Williams went on record saying that they were aiming the show at the intelligent 15-year-old, there were many things that painted this season as a show for much younger children once more. *Horror of Fang Rock*, the opening story, was scary, true – but had those *Boy's Own* adventure elements of a lighthouse and a shipwreck. The tale that followed it, *The Invisible Enemy*, was almost perfect child-friendly material.

It starts off with spacemen (spacemen!) pressing brightly coloured space-buttons before

MYTH MAKERS



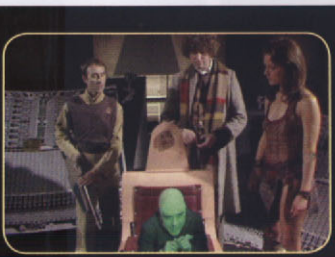
BOB BAKER AND DAVE MARTIN WRITERS

The Bristol Boys, as Baker and Martin were known, became a writing partnership almost by accident (they got chatting in a shop) and joined *Doctor Who* almost by accident (they'd actually submitted a screenplay about Keith Floyd's army career to the BBC, and after sitting on the script for a couple of years the BBC asked them to write for *Doctor Who* instead). Bob Baker jokes that his earliest writing came in his job inscribing gravestones, but he'd gone on to try film-making and animation. Dave Martin had worked in advertising. But their chance meeting took everything off in a whole new direction. They contributed a story to *Doctor Who* almost every year in the 1970s, before deciding to go their separate ways at the end of the decade. Their stories were often influenced by scientific ideas such as the workings of the brain (*The Claws of Axos*), the life cycle of the butterfly (*The Mutants*) and viruses (*The Invisible Enemy*). Within the programme they were entrusted with the Tenth Anniversary story, *The Three Doctors*, in which they made major contributions to the mythology of the Time Lords, and later they wrote Sarah Jane Smith's last adventure (*The Hand of Fear*) and created the much-loved metal mutt K9. Some of their greatest successes came elsewhere, however – they were winners of a British Television Society award (for *Thick as Thieves*), a Writers Guild award (for *Arthur of the Britons*) and were BAFTA nominated (for *King of the Castle*). In their later, solo careers, while Martin became a novelist, Baker has become celebrated for writing the Oscar-winning *Wallace and Gromit* films.

MEMORABLE MOMENTS

"I'm blind. Slay me now. It is the fate of the old and crippled."
(*Horror of Fang Rock* Part Four)
Leela was told not to look back at the exploding Rutan ship, but she ignored the Doctor's advice...

"My legs! I can't move my legs!"
(*Image of the Fendahl* Part Three)
The stuff of nightmares becomes reality as Leela, Martha and Tyler find themselves unable to run away – and there's a Fendahleen advancing on them!



"Cut losses! Liquidate!"
(*The Sun Makers* Part Four)
The Doctor destroys Pluto's economy and the Collector reverts to his natural form – a poisonous fungus resembling sea kale with eyes.

"No aliens are allowed in here. Get rid of her."
(*The Invasion of Time* Part Two)
The Doctor has teamed up with aliens, become power crazy, seems obsessed with interior design and now he's exiling Leela!

A touch of the supernatural in *Image of the Fendahl*.

something creepy happens to them. They shoot other spacemen! They chase around a space-base! Leela is doing school lessons! She repeats everything the Doctor says! The Doctor starts talking funny! And then... and then... the Doctor and Leela get cloned and shrunk and have to fight a strange monster inside the Doctor's own body. And there's A ROBOT DOG! For the children of 1977 this was something akin to family sci-fi movies or the Irwin Allen series; fab, thrilling and fun.

The addition of K9 to the cast was a masterstroke. What child didn't dream of having either a cute pet or a friendly robot? K9 was both. He also came with some handy catchphrases - 'Affirmative, master' might not be quite up there with 'Exterminate', but it was enough for the playground.

Image of the Fendahl came next. It seems entirely probable that if this story had been a one-off drama or serial, unconnected with *Doctor Who*, it would now be spoken of in the same hushed, reverential, nostalgic tones as programmes such as *The Stone Tape* or *Children of the Stones*. Scientists meddling with forces they don't understand, evil artefacts, hints of magic... all of these things add up to some wonderful teatime melodrama. As Gary Gillatt eloquently argued in his DVD review (**DWM** 408), one fault that the story had was a reluctance to make the Doctor an integral part of it, but even if it wasn't perfect *Doctor Who*, it was still able to send children scurrying behind sofas - in a good way.

The Sun Makers, with Robert Holmes' dark humour (not to mention attempted suicide, knife-wielding and Inland Revenue parallels), may not seem like ideal children's material. But a lot of its violence was more cartoon-like than before. When the rebels threw Gatherer Hade off the roof of Megropolis One, surely he landed - splat! - like a pancake, then regained his previous shape and shook his fist at the sky, before attempting another dastardly scheme? And children would surely be drawn to the Collector, a funny little creature brilliantly portrayed by the man that they usually saw teaming up with a cartoon called Charlie on *Words and Pictures*.

The fifteenth series has come in for some criticism over the years, and a fair amount of it is justified. But seen through the eyes of a child, it's a wondrous thing. In a child's imagination, that's not a man shuffling around in a hilarious giant prawn costume - it's the Nucleus of the Swarm engaging the Doctor in a deadly battle. That's not a disused psychiatric hospital in Surrey, it's the actual inside of the actual TARDIS, complete with swimming pool. *Underworld* may look on the surface like a beige nightmare against unconvincing backdrops, but... well, actually, *Underworld* is quite a difficult one to defend, but considering its production nightmares it would be like kicking a poorly puppy to criticise it too much. And it's fun to spot the mythological puns and parallels. After all, there's no denying that the quest is the quest.

Series Fifteen is a fairy tale, a pantomime. There are funny bits and scary bits (and the occasional dull bit in the middle). The scenery may sometimes look cheap and unconvincing, but everyone on the stage is giving it their all - and the children love it. The baddies come to a sticky end. The hero talks to the audience about his problems ("Not even the sonic screwdriver can get me out of this one." "Oh yes it can!" "Oh no it can't!") Most tellingly of all, the heroine falls in love with someone she's just met and they vow to spend the rest of their lives together. It might seem an odd ending for a futuristic savage time-traveller, but for an audience who knew about Cinderella, Sleeping Beauty and Snow White, it was perfect. And they all lived happily ever after. DWM

STAR PERFORMANCE

JOHN LEESON VOICE OF K9

The electronic prop may have been unpopular with actors and directors due to its tendency to break down and inability to move across uneven surfaces, but in all other respects K9 was a work of genius. Some credit must of course go to creators Bob Baker and Dave Martin, designer Tony Harding, and producer Graham Williams who not only insisted that K9 could not be played by a man in a robot-dog suit but also spotted its potential as a long-term companion. But it was John Leeson who really breathed life into the Doctor's second-best friend. *The Invisible Enemy*'s director Derrick Goodwin had worked in the theatre with John Leeson and realised the actor, who had done a lot of voice work, would be perfect for this unusual role. Many of the actors who worked with K9 have related how Leeson's willingness to throw himself into the part – he spent rehearsals crawling about on all fours – was a huge factor in helping them relate to the tin dog. Louise Jameson said of Leela's close connection with K9: "If we hadn't had John [Leeson] in rehearsals, that relationship might never have materialised."

Due to the unseen nature of his role, John Leeson is one of the few regulars on *Doctor Who* who didn't have to worry about typecasting. He's had a long and varied career: announcer, stage, film and TV actor, playwright, wine expert, timpanist, magistrate and even *Mastermind* question-setter are just some of the roles he's filled. He was the original Bungle the Bear in pre-school programme *Rainbow*, and helpmate to Jeremy Beadle in prank-the-public show *Beadle's About* (a frustrating watch for *Doctor Who* fans, as it was hard not to shout at the screen "Of *course* that's not a chartered surveyor, it's the voice of K9!") Now another generation of children have grown to love K9, and Leeson's amazing voice can be heard all over the country coming from thousands of remote-controlled toys – which is just as it should be.

"Season 15 is a pantomime. There are funny bits and scary bits... Everyone on stage is giving it their all - and the children love it..."

SHADA revisited...

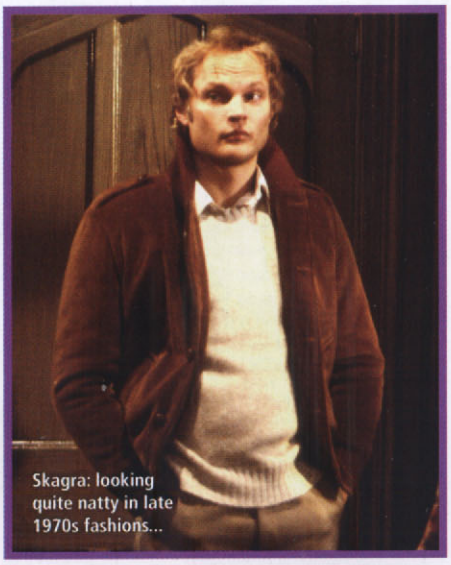
Shada: Douglas Adams' legendary unfinished and untransmitted *Doctor Who* story. But now, at last, *Shada* has been revived – in book form – by Gareth Roberts...

Interview by DAVID DARLINGTON

There are rites of passage involved in being a *Doctor Who* fan. Not that anyone will force you to stand naked in a puddle of quicklime for forgetting the story-code to *The Power of Kroll*, or make you eat ten cream crackers for not knowing which one's Tandrell and which one's Humker – but nevertheless, pretty much all of us have, over the years, had to come to terms with shockings facts like... There were Doctors *before* the one we first loved? There are episodes *missing* from the BBC's archives, probably never to return? And, perhaps most heartbreaking of all, that, back in the day, three decades ago – in what now seems like another world, but was in fact merely a then-uncharted backwater in the unfashionable spiral that is BBC TV Centre in West London – a small but dedicated group of ape descendants got halfway through making a *Doctor Who* story for television... and *weren't allowed to finish it?!*

Such was the fate of *Shada*, starring Tom Baker as the Fourth Doctor and Lalla Ward as Romana, and what would have been the closing story of the 1979/80 season, abandoned almost exactly midway through production, after all location film shooting and the first of three scheduled studio sessions had been completed. All BBC studios were closed for weeks on end because of a strike and – despite this being right in the middle of one of *Doctor Who*'s imperial phases in terms of audience familiarity and popularity – *Shada* wasn't considered 'a priority' for completion once the industrial dispute had been resolved. Ponder that sentence with series finales like *Journey's End* or *The Wedding of River Song* inserted; yes, the past really is a foreign country.

However, various attempts have been made over the years to present the story in something approaching 'completed' form. A 1992 VHS release saw Tom Baker employed to narrate the myriad missing sections. A decade on, the BBC's *Doctor Who* website team collaborated with audio production company Big Finish to remount the story as a new semi-animated audio adventure starring Paul McGann. Laudable as this effort was, this version of *Shada* – quite intentionally – doesn't present the story with the same flavour it would have had as a television production. But think back for a moment. Imagine it's 1980, just on the eve of the video revolution. Most viewers can't watch stories over and over again at will. How might they evoke the memories and feelings of watching the television original? Perhaps they might... *read the novelisation*...?



Skagra: looking quite natty in late 1970s fashions...

That's the opportunity BBC Books is giving us now. Of the many *Doctor Who* television serials transmitted between 1963 and 1989, only four weren't adapted into book form. Two of those four were 1984's *Resurrection of the Daleks* and 1985's *Revelation of the Daleks*. The other two were serials originally scripted by Douglas Adams; 1978's *The Pirate Planet* and 1979's *City of Death*. Along with *Shada*, these three scripts were never adapted as books by Adams, who spent his time on other projects over the following two decades. Douglas Adams died in 2001, but his estate has since licensed out some of his creations to other writers, and the first taste of this for the *Doctor Who* franchise is *Shada*, presented anew in prose form by *Doctor Who* script writer Gareth Roberts.

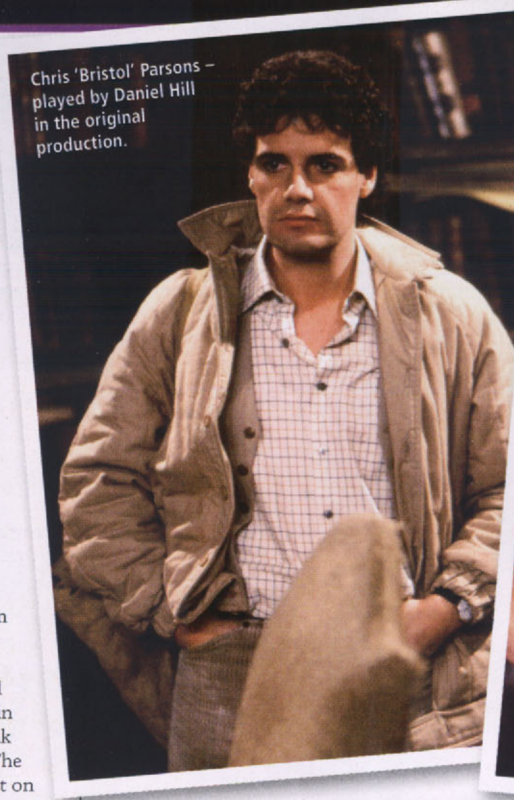
"Did you laugh?" comes the repeated plaintive question from the writer. "Did you *laugh*?" Yes. Lots of times. Especially at the very first paragraph, which is exactly the sort of thing Adams himself might have opened a novel with. "Good," comes the genuinely relieved response from what seems a genuinely apprehensive Roberts.

It's five years since Gareth last wrote a *Doctor Who* novel, and 15 years since he was a regular novelist for Virgin's *Doctor Who* book ranges. These days Gareth is a regular writer for the television series – so how did he come to be revisiting his youth in this way?

"Absolutely *years* ago," Gareth muses, "I was in Cambridge for the first time ever in my life, and I was actually in the grounds of Emmanuel College [*where Adams had studied – Ed*] when my phone rang. It was [former *Doctor Who* script editor] Gary Russell, asking if I wanted to novelise *Shada*. Which was a bit bizarre! But then, the idea just died down – I didn't hear anything more about it for ages. And then, equally bizarrely, I was in Paris in December 2010 when, again, suddenly my phone rang – this time it was [BBC Books range consultant] Justin Richards. I said to Clayton [Hickman, Gareth's writing partner], 'This time they're going to offer me *City of Death*!' – but no, it was *Shada* again. I think I was the first person they came to. It's a very long time ago now since I wrote all those novels for Virgin Books..."

As a lover of late 1970s *Doctor Who* in particular, were you apprehensive at the prospect?

> "Douglas Adams' dialogue for the Doctor was so like Matt or David or Chris... There was not a line in the script that didn't feel *right*..."


Chris 'Bristol' Parsons – played by Daniel Hill in the original production.

Clare Keightly (Victoria Burgoyne) – Chris Parson's love interest in Gareth's adaptation.

"I was, and I wasn't," Gareth reflects. "My style *isn't* similar to Douglas', really. The nice thing about writing those *Missing Adventures* books is that a lot of people said I'd 'really captured the era', but no-one ever said that they were 'just like Douglas Adams'. I don't tend to write the way he does at all, so it was an interesting thing to try to jam the two things together.

"The big problem with *Shada* was that the script was a bit of a mess! There was a replica script packaged with the 1992 VHS release, but that wasn't the final version. Whereas I was working from the very latest versions that were available – so I had camera scripts, things written in hand by either Douglas or [director] Pennant Roberts – whole scenes crossed out and re-written! Loads of stuff that I'd never seen before – including a whole new scene on the back of a piece of paper in, I think, Douglas' handwriting. The thing was, there are lots of logical flaws in the story which, I'm sure, we wouldn't have noticed if it had been transmitted on TV. I mean, I've just watched *Invasion of the Dinosaurs*, which is a wonderful and brilliant thing, but it has so many holes in it, and that's true of a lot of TV stories. I think we do that on TV slightly better nowadays. The thing with *Shada* is that Douglas had held out on [producer] Graham Williams – Douglas wanted to write a story about the Doctor retiring, and Graham said no, you're not doing that. Douglas had thought, right, I'll wait until it's three days before Pennant is due to join as director, and Graham will *have* to let me... but Graham didn't! So Douglas literally wrote six first draft scripts of *Shada* very, *very* quickly. Reading them, once you get past Part Three, it's clear that Douglas himself knows where it's heading, but the actual script doesn't always get there – because he had no time! He very cleverly put in a lot of little ideas and strands to pick up later... but he didn't always pick them up. So my task as the writer coming into it, was to pick up those little reminders."

Perhaps the clearest evidence of this is the development of a love story between Cambridge students Chris Parsons and Claire Keightley – barely even an undercurrent in the versions of *Shada* that some fans may be already familiar with, but developed much more fully now...

"In the new scene I mentioned – which no-one has seen until now! – it's really obvious that there's something going on between Chris and Claire. So I just took what was there and built up the characters – especially Claire, who was very under-written. I made her into a strong character, and made both of them more central because they are kind of archetype characters, especially Chris. Other than that, I guess the problem I faced – and it's always the same problem you have with *Doctor Who*, even today – is that you've got to find a problem that is of a decent magnitude that the Doctor can't solve it in one bound, but it's not *too* impossible for him to switch off very, *very* quickly – in about one minute, thirty-nine seconds."

Was Gareth's adaptation of this story informed by his recent work on television *Doctor Who*?

"Oh, absolutely! Everything accretes. What took my breath away was that Douglas' dialogue for the Doctor was so like Matt or David or Chris. I think – perhaps due to the sort of dialogue that Jon Pertwee or Colin Baker tended to get, and maybe Hartnell, a bit – long-term fans like you or me have this vision of the Doctor being posh, and using long words. But he's actually really approachable, most of the time. So there was not a line in the scripts that didn't sound right, from the perspective of modern *Doctor Who*, which was interesting. There were moments where I couldn't get Matt out of my head, it was so similar!"

This would seem to evoke *Doctor Who* writer Terrance Dicks' maxim that 'the Doctor is the Doctor is the Doctor'...

"Yes – they *are* the same person, I've always thought that. I always say that the Doctor, as a character, first emerges... I think it's about halfway through the first Dalek story where he's trying to use some device to get into the Dalek city, and Susan's shouting 'Behind You! Behind you!', and he's all, 'It's all right – I have everything under control!' and they turn around and the Daleks are just *there*. That's a defining characteristic of the Doctor. That's why the Doctor loved being David Tennant so much – in fact, *that's* why he didn't want to go. It's the one time in his life he had everything under control. Nobody at Deffry Vale school [in 2006's *School Reunion*] noticed anything odd about that Doctor in the two days he was there teaching. Sorry, I've gone off on a tangent..."

To get back to the novel, it's interesting that writing it over three decades after the original scripts means that you've been able to treat the story as something of a 'period piece'.

"Yeah, which was fun, actually," Gareth reveals. "Obviously I remember what that time – 1979, 1980 – felt like. And there were moments then... I can remember, even as an 11-year-old, thinking like Chris Parsons does in the book, that I wasn't ready for these '1980s' that were starting to happen. I remember seeing Debbie Harry's face being Quantelled-" (Google it, kids, or we'll be here all week) "-around a screen on *Top of the Pops* around that time, and thinking 'This is where technology has to stop!' I thought things couldn't get any more convincing than that ►

SHADA
DOCTOR WHO
DOUGLAS ADAMS
SHADA

◄ first *Superman* movie from 1978 – that we had now reached the end, it couldn't go any further! So that was a feeling I was aiming at, with some of the period stuff in the book. And also that feeling you have, as you go from a young adult to an *adult*-adult – which is so depressing! You go into a room, and there are some young people over *there*, and some older people over here, and you think, I now have to talk with *these* ones over here – the 'adult-adults'! But I think kids reading that will laugh at how silly Chris is being. Again, I think if Douglas had had more time to think about the story, the development of Chris would have been more like how I've done it. He said arrogantly!"

Not for the first time in this conversation, Gareth giggles at his own presumptuousness. "But I think it meshes quite well – you can't really tell where he ends and I begin, in a way."

Gareth's 'afterword' suggests that this meshing was much harder work than he expected...

"Yeah, I was of the opinion that it would not be a huge job," rues Gareth, "and it turned out to be *extremely* demanding. It took a long time to start writing, because I was surrounded by Clayton and bits of paper and bits of twine – it felt like John Cleese and Connie Booth writing *Fawlty Towers* – just asking things like 'How old is Professor Chronotis? How old is Rassilon? How old is the Doctor? How would the Doctor have met Chronotis? Why haven't the Time Lords noticed that this book is missing? Why the hell does Chronotis...?' And so on. These things are glossed over on TV, and that's fine, but in a book where you've – hopefully – got an attentive readership, you can't get away with that."

K9 and Romana in the 1979 production. Actors John Leeson and Lalla Ward contribute to the audio reading of Gareth's adaptation.

Speaking of the readership – after leaving *Doctor Who*, Douglas Adams' work on *The Hitchhiker's Guide to the Galaxy* and beyond brought him not only riches and a reputation, but a readership of a magnitude undreamed of by the average jobbing *Doctor Who* script writer of the time. Is there an ambition behind this new *Shada* – that it might appeal outside the niche market for *Doctor Who* fiction, to the people who would buy 'the latest Douglas Adams novel', were such a thing still a possibility?

"I would hope so, yes," Gareth reckons. "Although it's interesting that Douglas writing *Doctor Who*, and Douglas writing his own stuff, are very different things. Writing *Doctor Who*, Douglas was actually quite a traditionalist. He knows exactly what's going to happen, he never sends the Doctor up, he's very conscious of 'the rules', that there has to be drama. His own stuff is wilder, but he's actually confined – in a rather wonderful way – by *Doctor Who*. One of the things I noticed when I read the first script of *Shada* is that it's beautifully written, in a kind of 'modern screenwriter' way. The way that the TARDIS is seen in Chronotis' study for the first time, slightly surprising little things like that – all intended to come one week after *The Horns of Nimon*! And there are also lots of things that we miss because we *think* we know the story well. I remember when the original blurb for the book came through, it started with 'Shada is blah-blah-blah...' – and I had to say, 'No! The whole point of this story is that we *don't* know what Shada is!' So, my feeling is, hopefully a lot of Douglas Adams fans will read the story, as will those *Doctor Who* fans who *don't* already know this story. I was particularly keen not to make it any more 'adult' than the TV series is now. I made it a *bit* more adult. People talk about sex and relationships and things a little bit more – things like that are acknowledged in *Shada* as they are in the television series now. I felt that if you didn't do that, it wouldn't feel right. It's kind of as if we were doing *Shada* on television now. Mind you, looking at the set designs from the time, it's amazing how small those sets were going to be. Douglas was asking for a battle between all these Kraags and slaves... on this tiny set! But I think he did realise, actually – the stage directions are littered with phrases like 'as many Kraags as we can manage' and 'K9 trundles at what passes for full speed'...

"Adams' own stuff is wilder, but he is confined – in a rather wonderful way – by *Doctor Who*."

"The other thing I had to do was to give the villain, Skagra, more of a character," continues Gareth. "He's very much a blank on TV. Who he is, and where he comes from, are actually only explained in the very last scene of the original script. I think by that point, Douglas had gone mad! But I like the way the Doctor goads Skagra – I saw Skagra as being very much a lonely boy. Also, he's so very much about books – where the Professor Chronotis character is untidy, Skagra is very much the anal type who never takes anything out of the packaging. He's kind of somewhere on the autism spectrum, I guess. I suppose we all are, although I'm more at the Chronotis end than the Skagra end..."

Is it that while Chronotis has tatty books covering every available surface, Skagra has all the same texts and more, but essentially stored on a Kindle?

"Skagra would love a Kindle!" Gareth laughs. "But then again, he'd like to have the originals, too. In pristine condition. Locked away in a vacuum-sealed room."

So, given that *Shada* is a step towards filling a tiny gap in that collection of novelisations, what does Gareth reckon the chances are of Douglas Adams' other two *Doctor Who* scripts – *The Pirate Planet* and *City of Death* – ever emerging in similar form? Would Gareth want to write them too?

"I think they – and I – are going to see how this one goes first!" he responds, very non-committally. "Bear in mind, that this one nearly killed me! Mind you, I think the other ones would kill me *less*... I'd love to do them, it all depends on time, money... I should add, by the way, that the Adams estate has been absolutely marvellous in its appreciation of the work. It's just been lovely, so pleasant. In fact, there's a Douglas Adams event coming up, celebrating what would have been his 60th birthday, just after *Shada* is published – and, hopefully, there will be a *Shada* presence there..."

If Douglas Adams' last few books are any measure, there will be a *Shada* presence pretty much *everywhere*, come the 15th of March... DWM

...AND ON AUDIO

"I can exclusively reveal," Gareth proclaims, "that the audiobook of *Shada* is being read by Lalla Ward, with John Leeson as K9. Until Anthony Head's reading of *Only Human*, I'd never had an audiobook of my work produced before! I'm delighted – Lalla's voice makes me feel immediately comforted – it's the associations she has with Romana, I guess..."

"I'm really pleased about this," agrees AudioGO commissioning editor Michael Stevens, "as it will the first book Lalla has read for us, and she is closely connected with *Shada* – not only because of having been in it, but also by having been a personal friend of Douglas Adams. It's her début reading for AudioGO, and I'm thrilled about it. I knew Lalla had collaborated with her husband Richard Dawkins on his audiobooks, and on the book tours they do together, and also that she had read for Big Finish, so there were no doubts about asking her to read *Shada*. She was delighted to do it, and I think both she and producer Neil Gardner enjoyed the experience a great deal. I certainly hope we can work together again soon."

It seems a bit longer than the *Doctor Who* novel readings you've been producing of late...?

"Yes, it is longer than your average Target novel – and, indeed, quite a bit longer than *The Silent Stars Go By*! I must admit it was only when the full script turned up that I realised what an epic it was. The length has, however, meant that we're actually going to present it in 'Prevex' packaging – similar to that used for *The Coming of the Terraphiles* and *Silent Stars* – rather than, as I'd initially planned, the jewel cases usually used for the TV series novelisation range. We're also mirroring BBC Books' cover artwork."

SUPPORTED BY 10TH PLANET EVENTS

TREBLE ACE EVENTS PRESENTS

POLICE PUBLIC CALL BOX

THE GREATEST SHOW IN THE GALAXY

12 - 13 MAY 2012

SCI-FI, CULT TV & FILM CON

DOCTOR WHO, TORCHWOOD, STARWARS, STAR TREK, SPOOKS, JAMES BOND, ASHES TO ASHES, FRINGE, HAMMER HORROR

THE ULTIMATE FAN EXPERIENCE

Guest Signings & Professional Photo Shoots with the Stars

COLIN BAKER
Doctor Who

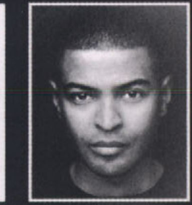
SYLVESTER McCOY
Doctor Who

PAUL McGANN
Doctor Who

TERRY MOLLOY
Doctor Who

IAN McNIECE
Doctor Who

SIMON FISHER-BECKER
Doctor Who


NOEL CLARKE
Doctor Who

DEBORAH WATLING
Doctor Who

JANET FIELDING
Doctor Who

DAPHNE ASHBROOK
Doctor Who

YEE JEE TSO
Doctor Who

JOHN LEESON
Doctor Who

EVE MYLES
Torchwood

NAOKO MORI
Torchwood

PETER FIRTH
Spooks

HUGH SIMON
Spooks

JERI RYAN
Star Trek: Voyager

KATE MULGREW
Star Trek: Voyager

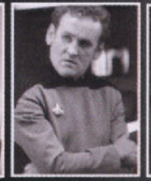
ROBERT PICARDO
Star Trek: Voyager

ROBERT BELTRAN
Star Trek: Voyager

TIM RUSS
Star Trek: Voyager

ETHAN PHILLIPS
Star Trek: Voyager

GARRETT WANG
Star Trek: Voyager


COLM MEANEY
Star Trek: DS9 & TNG

NANA VISITOR
Star Trek: DS9

JOHN DE LANCIE
Star Trek: DS9

RENE AUBERJONOIS
Star Trek: DS9

MORE GUESTS TO BE ANNOUNCED - For the full guest line up so far & information on our stars please visit our website

Live Stage Acts, Talks & Interveiws - TIM RUSS & HIS BAND TO PLAY LIVE!
Spectacular Costume & Prop Exhibitors
Meet & interact with the Daleks - UK Garrison on Parade
Exhibitors & Dealer Stands - Meet the Experts!
FREE PARKING! EXCELLENT ROAD & RAIL LINKS

EAST OF ENGLAND SHOWGROUND EXHIBITION HALL, PETERBOROUGH

TICKETS

1 DAY SHOW TICKETS
Early Entry (9am - 11am) Adults £16 - Children* £6
Standard Entry (11am - 5pm) £11 - Children* Free

2 DAY SHOW TICKETS
Early Entry (9am - 11am) Adults £32 - Children* £12
Standard Entry (11am - 5pm) £22 - Children* Free

Fast Track Weekend Show Pass - £180 (limited to 150 tickets)

£1 from every ticket sale goes to our supported charities

TICKETS ON SALE NOW AT

www.trebleaceevents.co.uk

GUEST APPEARANCES ARE SUBJECT TO WORK COMMITMENTS AND MAY CHANGE AT SHORT NOTICE - CHARGES APPLY FOR AUTOGRAPHS & PHOTOGRAPH SESSIONS
NOT ALL STARS ARE APPEARING ON BOTH DAYS - PLEASE CHECK THE WEBSITE FOR INFORMATION - TERMS & CONDITIONS APPLY - *Child Age - 14 & under - © copyright belongs to Treble Ace Events LTD 2012

HI, I'M MILO! PLAY GAMES IN MY WORLD TO GET READY FOR SPORT RELIEF!

SPORT RELIEF 2012

CREATE YOUR OWN CHARACTER!

SPORT RELIEF 2012
SR
RANDOM
HAT
BODY
TOP
LEGS
DONE
BACK TO WORLD
SCORE
615
HISCORE
829
LEVEL
4
HOW TO PLAY
LOGIN
CREATE
TIME LEFT

PLAY FREE GAMES

CHECK OUT LOADS OF CELEBS LIKE JLS!

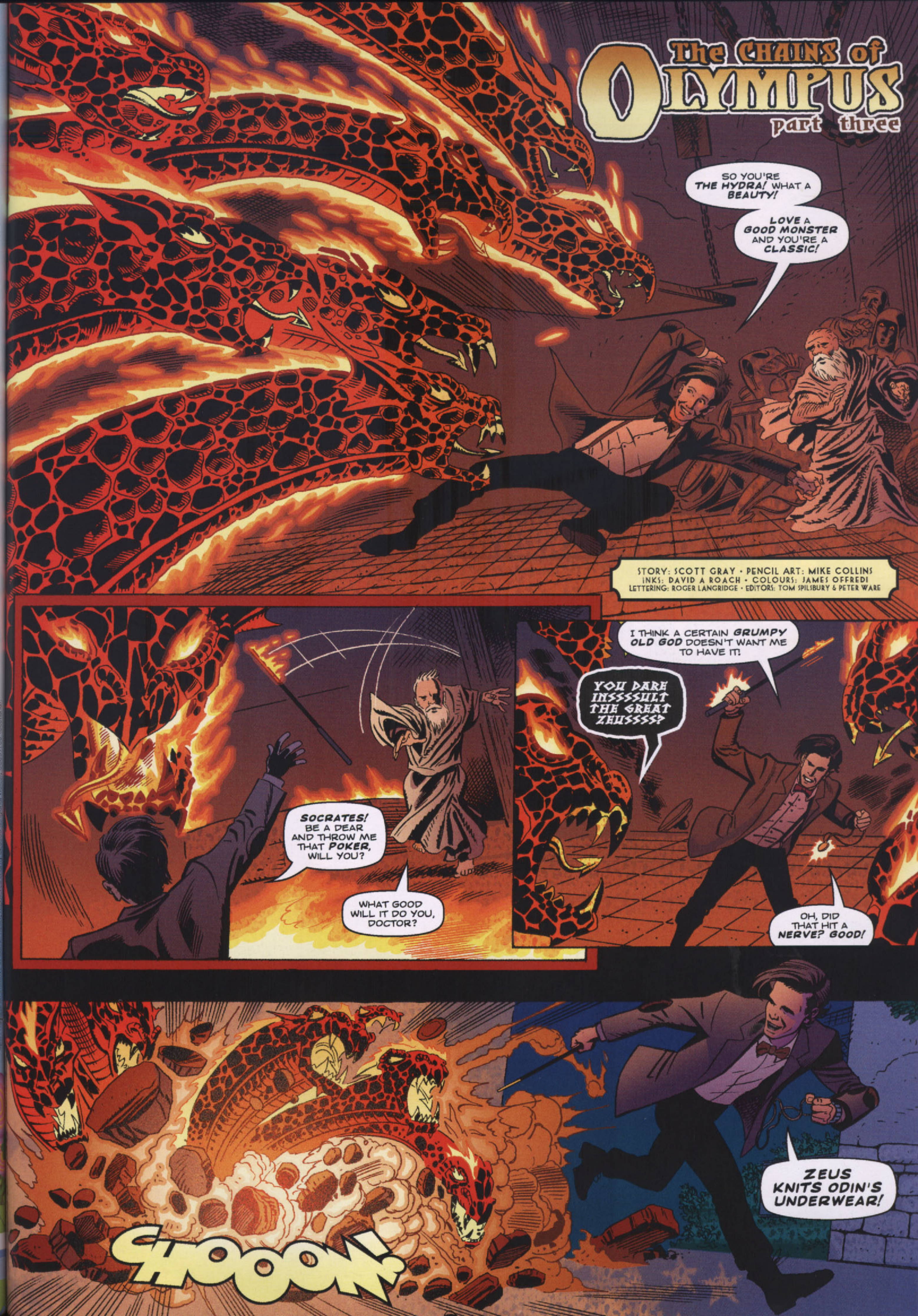
SPORT RELIEF 2012
SPORT RELIEF 2012
SPORT RELIEF 2012
SPORT RELIEF 2012

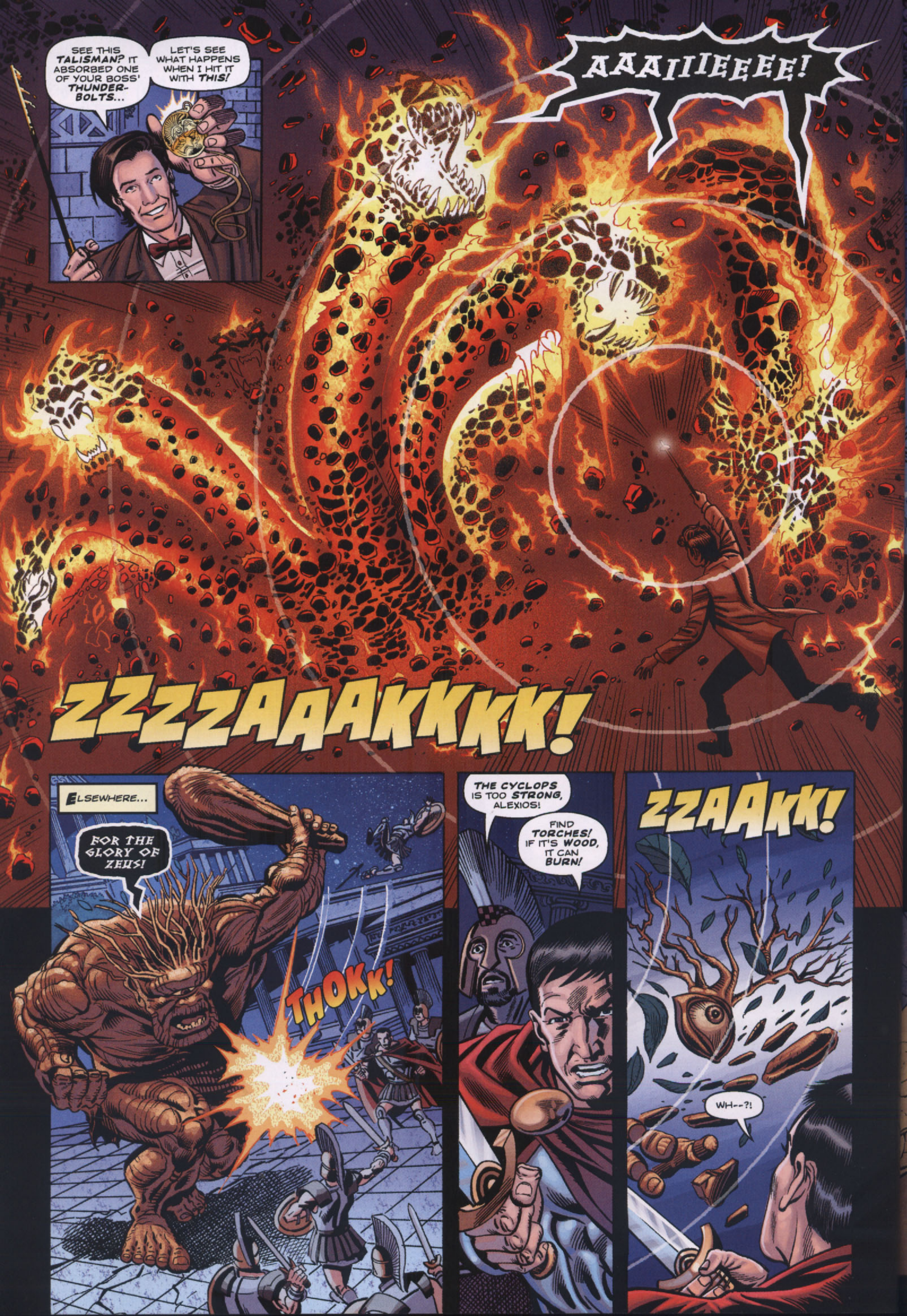
VISIT MY WORLD NOW AT
WWW.SPORTRELIEF.COM/WARMUPWORLD

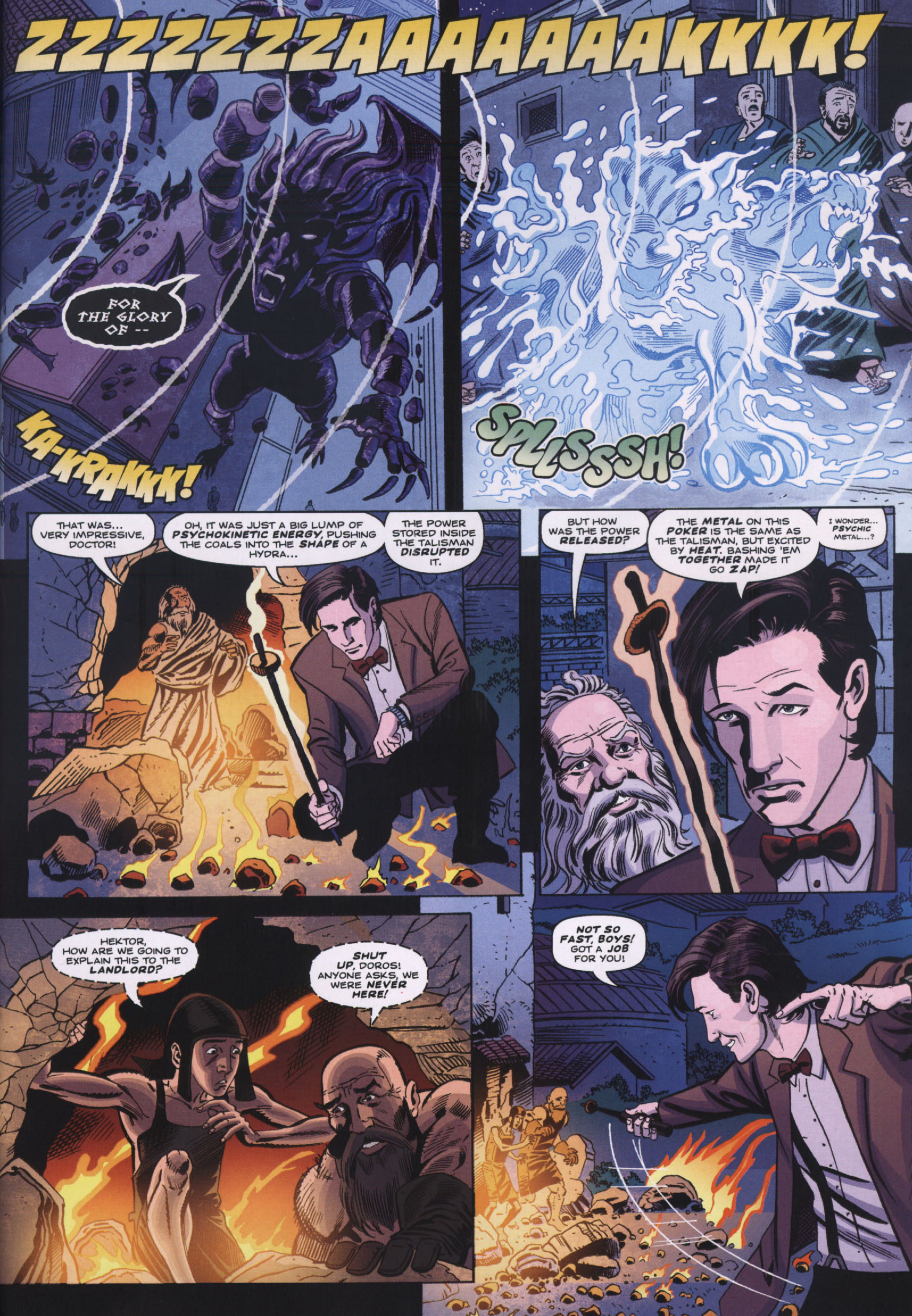
FINISH
START
KEEP GOING!
GO!

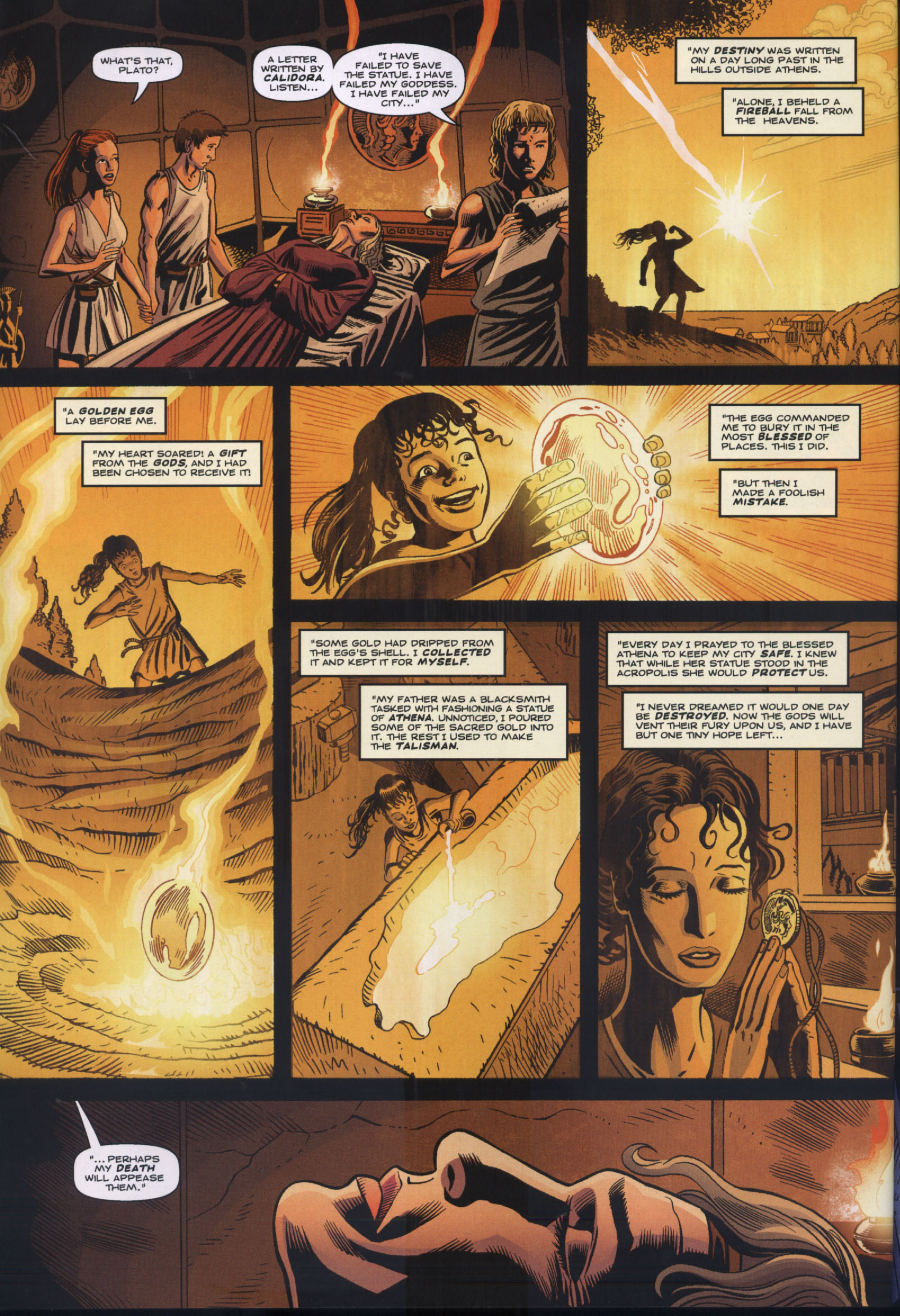
The CHAINS of OLYMPUS
part three

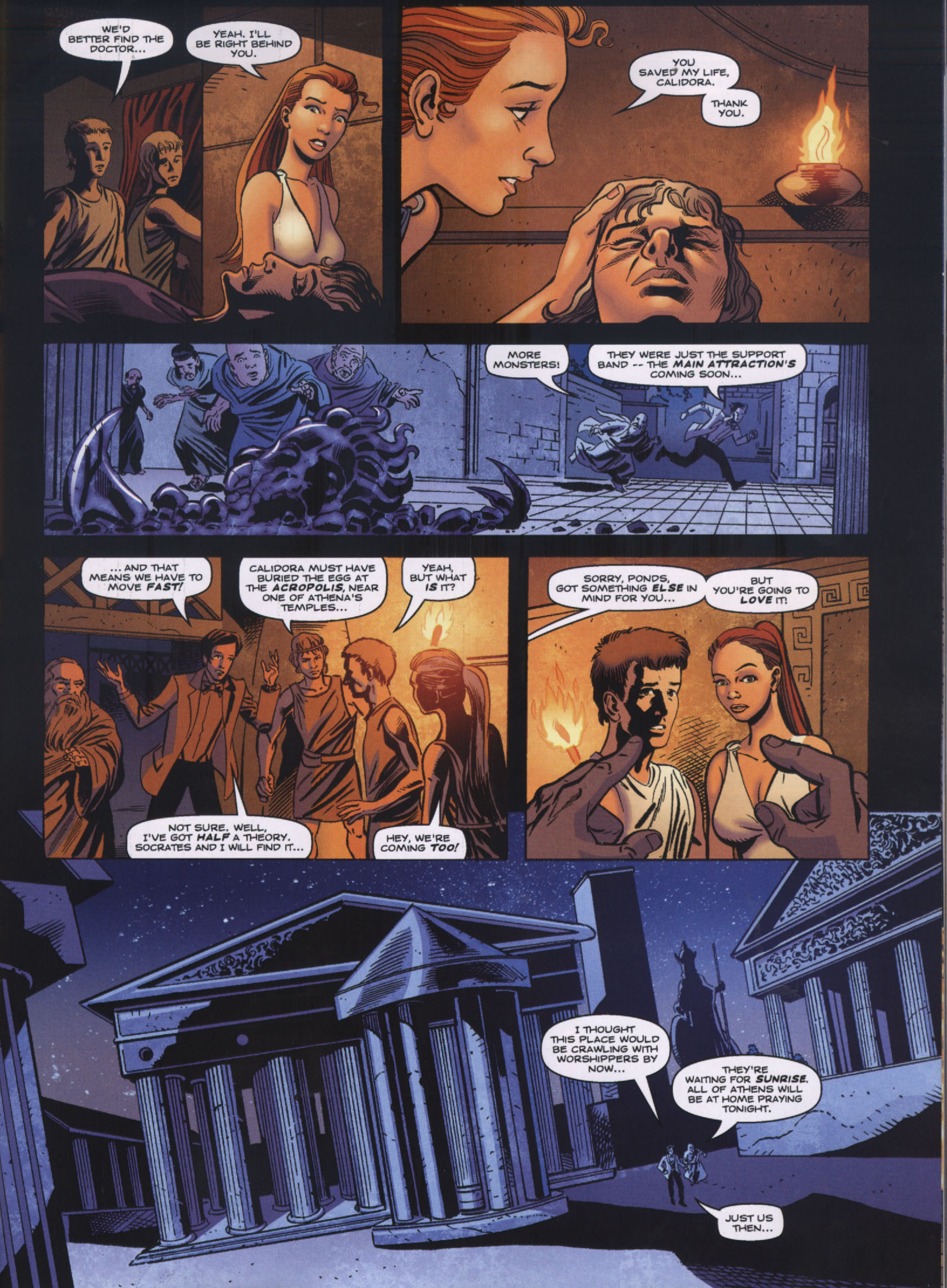
STORY: SCOTT GRAY • PENCIL ART: MIKE COLLINS
INKS: DAVID A ROACH • COLOURS: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE • EDITORS: TOM SPILSBURY & PETER WARE

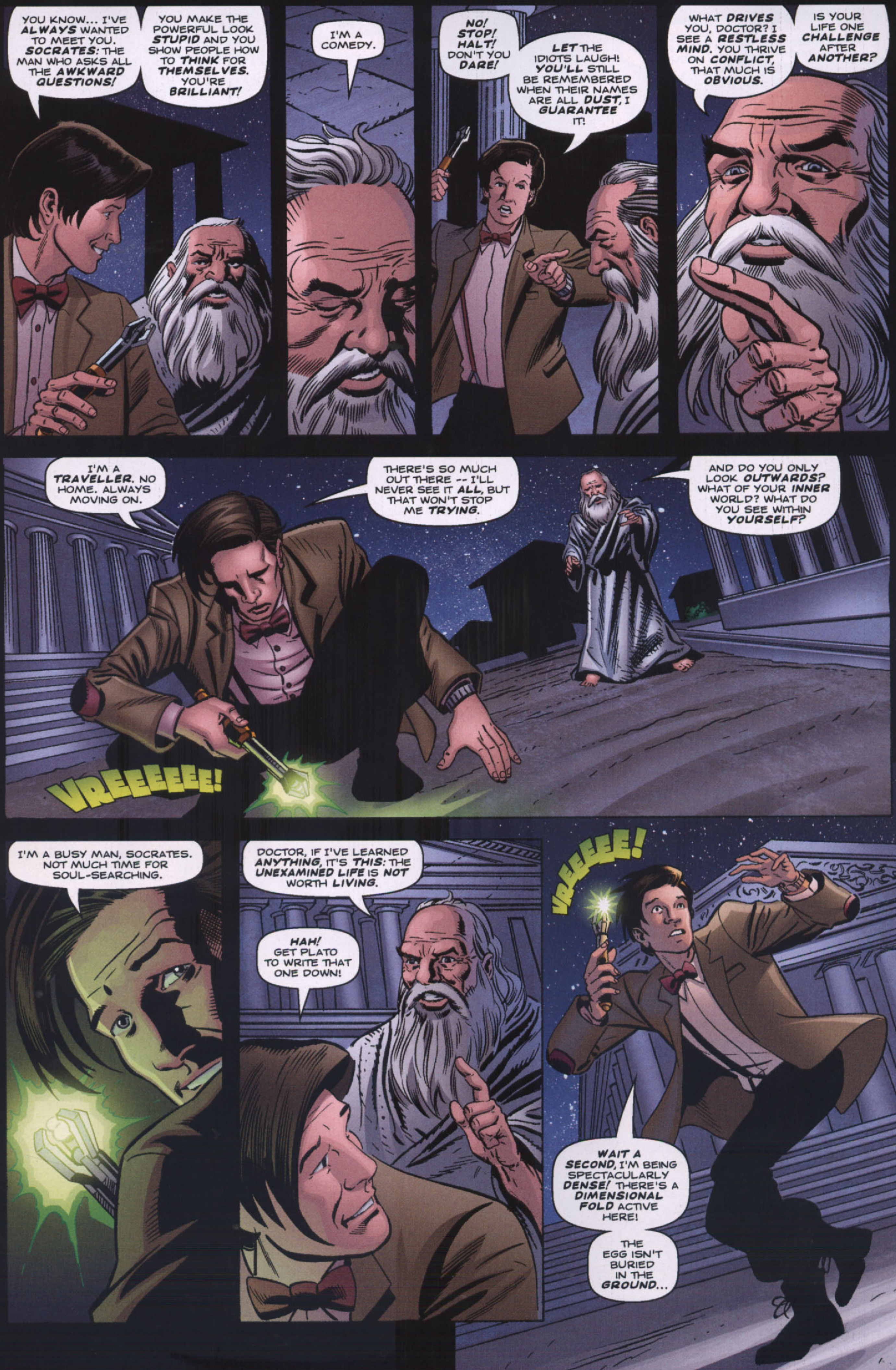

SO YOU'RE THE HYDRA! WHAT A BEAUTY!
LOVE A GOOD MONSTER AND YOU'RE A CLASSIC!
SOCRATES! BE A DEAR AND THROW ME THAT POKER, WILL YOU?
WHAT GOOD WILL IT DO YOU, DOCTOR?
I THINK A CERTAIN GRUMPY OLD GOD DOESN'T WANT ME TO HAVE IT!
YOU DARE INSSSSULT THE GREAT ZEUSSSSS?
OH, DID THAT HIT A NERVE? GOOD!
ZEUS KNITS ODIN'S UNDERWEAR!
CHOOOM!

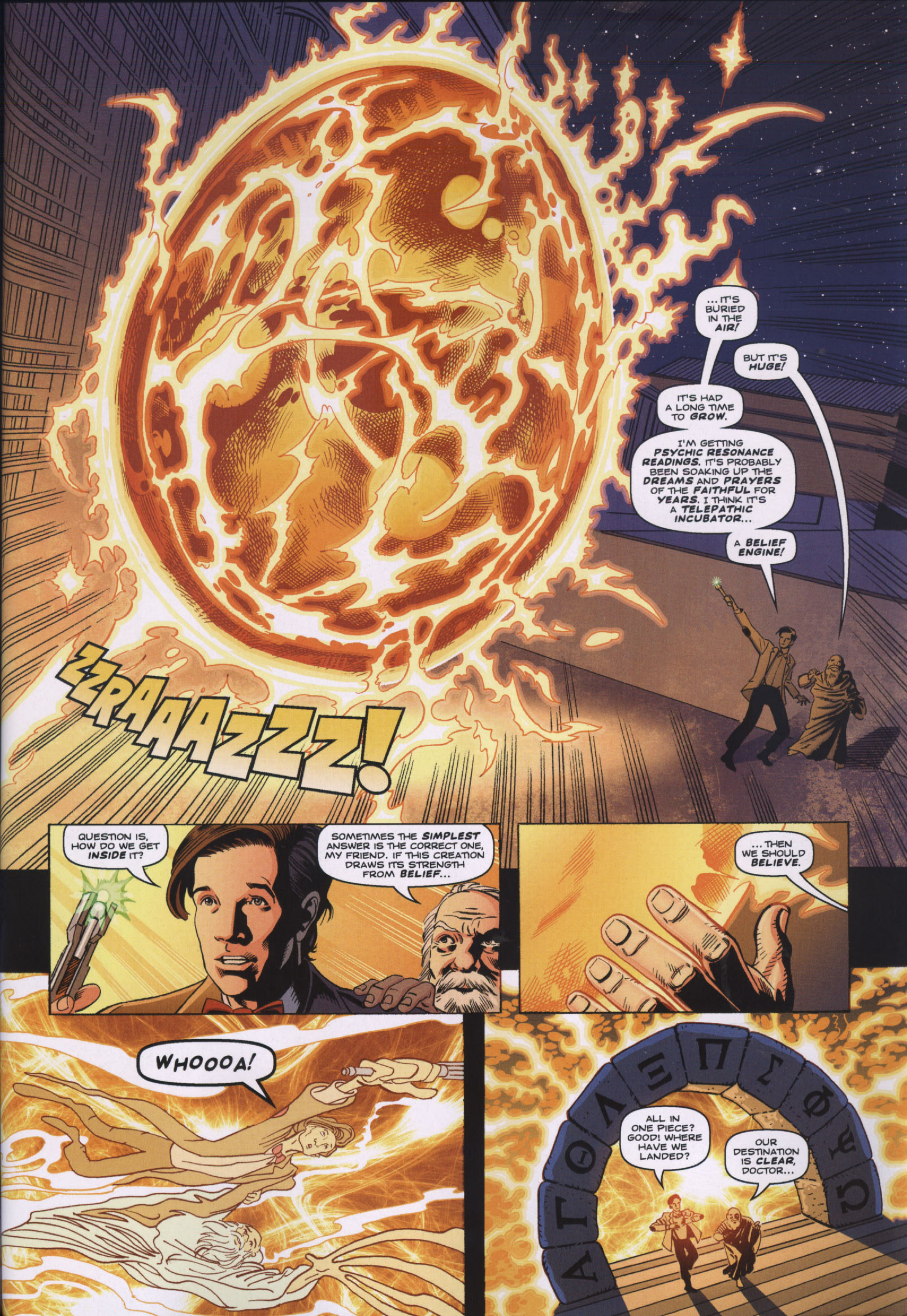

SEE THIS TALISMAN? IT ABSORBED ONE OF YOUR BOSS' THUNDER-BOLTS...
LET'S SEE WHAT HAPPENS WHEN I HIT IT WITH THIS!
AAAIIIEEEE!
ZZZZAAAKKKK!
ELSEWHERE...
FOR THE GLORY OF ZEUS!
THOKK!
THE CYCLOPS IS TOO STRONG, ALEXIOS!
FIND TORCHES! IF IT'S WOOD, IT CAN BURN!
ZZAAKK!
WH--?!

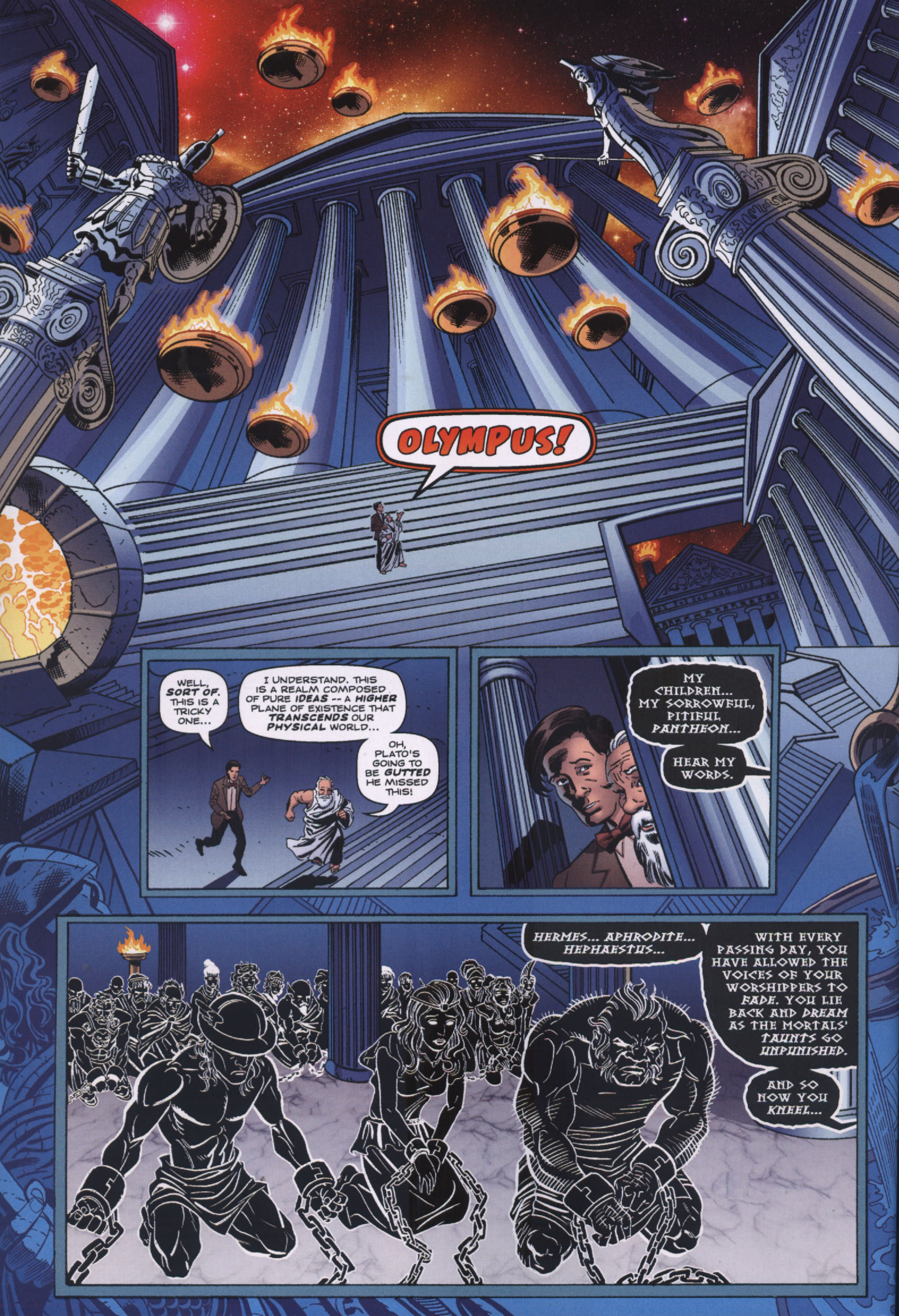

ZZZZZZZAAAAAAAAKKKK!
FOR THE GLORY OF --
KA-KRAKKK!
SPLISSSSH!
THAT WAS... VERY IMPRESSIVE, DOCTOR!
OH, IT WAS JUST A BIG LUMP OF PSYCHOKINETIC ENERGY, PUSHING THE COALS INTO THE SHAPE OF A HYDRA...
THE POWER STORED INSIDE THE TALISMAN DISRUPTED IT.
BUT HOW WAS THE POWER RELEASED?
THE METAL ON THIS POKER IS THE SAME AS THE TALISMAN, BUT EXCITED BY HEAT. BASHING 'EM TOGETHER MADE IT GO ZAP!
I WONDER... PSYCHIC METAL...?
HEKTOR, HOW ARE WE GOING TO EXPLAIN THIS TO THE LANDLORD?
SHUT UP, DOROS! ANYONE ASKS, WE WERE NEVER HERE!
NOT SO FAST, BOYS! GOT A JOB FOR YOU!

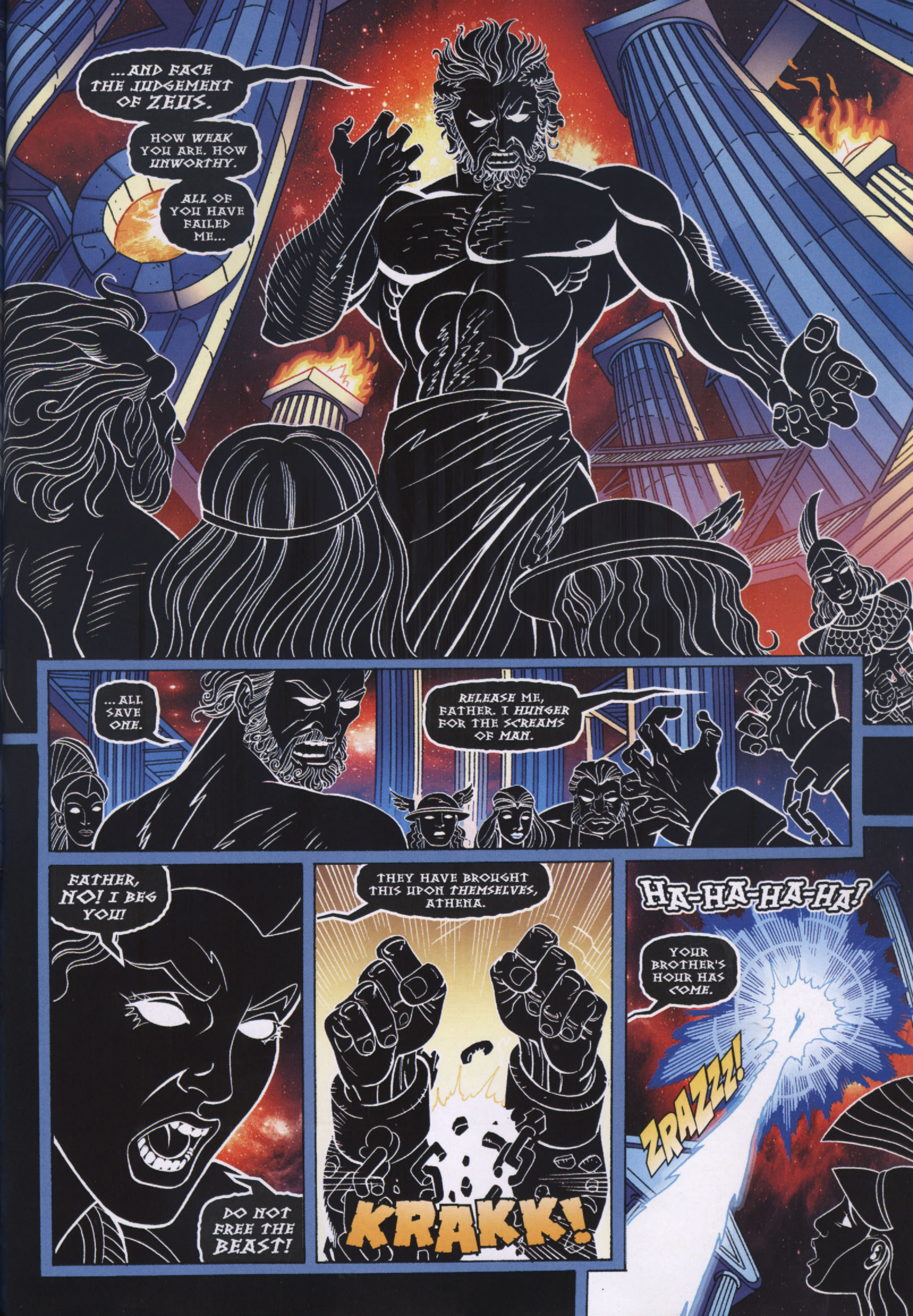

WHAT'S THAT, PLATO?
A LETTER WRITTEN BY **CALIDORA**. LISTEN...
"I HAVE FAILED TO SAVE THE STATUE. I HAVE FAILED MY GODDESS. I HAVE FAILED MY CITY..."
"MY **DESTINY** WAS WRITTEN ON A DAY LONG PAST IN THE HILLS OUTSIDE ATHENS.
"ALONE, I BEHELD A **FIREBALL** FALL FROM THE HEAVENS.
"A **GOLDEN EGG** LAY BEFORE ME.
"MY HEART SOARED! A **GIFT** FROM THE **GODS**, AND I HAD BEEN CHOSEN TO RECEIVE IT!
"THE EGG COMMANDED ME TO BURY IT IN THE MOST **BLESSED** OF PLACES. THIS I DID.
"BUT THEN I MADE A FOOLISH **MISTAKE**.
"SOME GOLD HAD DRIPPED FROM THE EGG'S SHELL. I **COLLECTED** IT AND KEPT IT FOR **MYSELF**.
"MY FATHER WAS A BLACKSMITH TASKED WITH FASHIONING A STATUE OF **ATHENA**. UNNOTICED, I POURED SOME OF THE SACRED GOLD INTO IT. THE REST I USED TO MAKE THE **TALISMAN**.
"EVERY DAY I PRAYED TO THE BLESSED ATHENA TO KEEP MY CITY **SAFE**. I KNEW THAT WHILE HER STATUE STOOD IN THE ACROPOLIS SHE WOULD **PROTECT** US.
"I NEVER DREAMED IT WOULD ONE DAY BE **DESTROYED**. NOW THE GODS WILL VENT THEIR FURY UPON US, AND I HAVE BUT ONE TINY HOPE LEFT...
"...PERHAPS MY **DEATH** WILL APPEASE THEM."

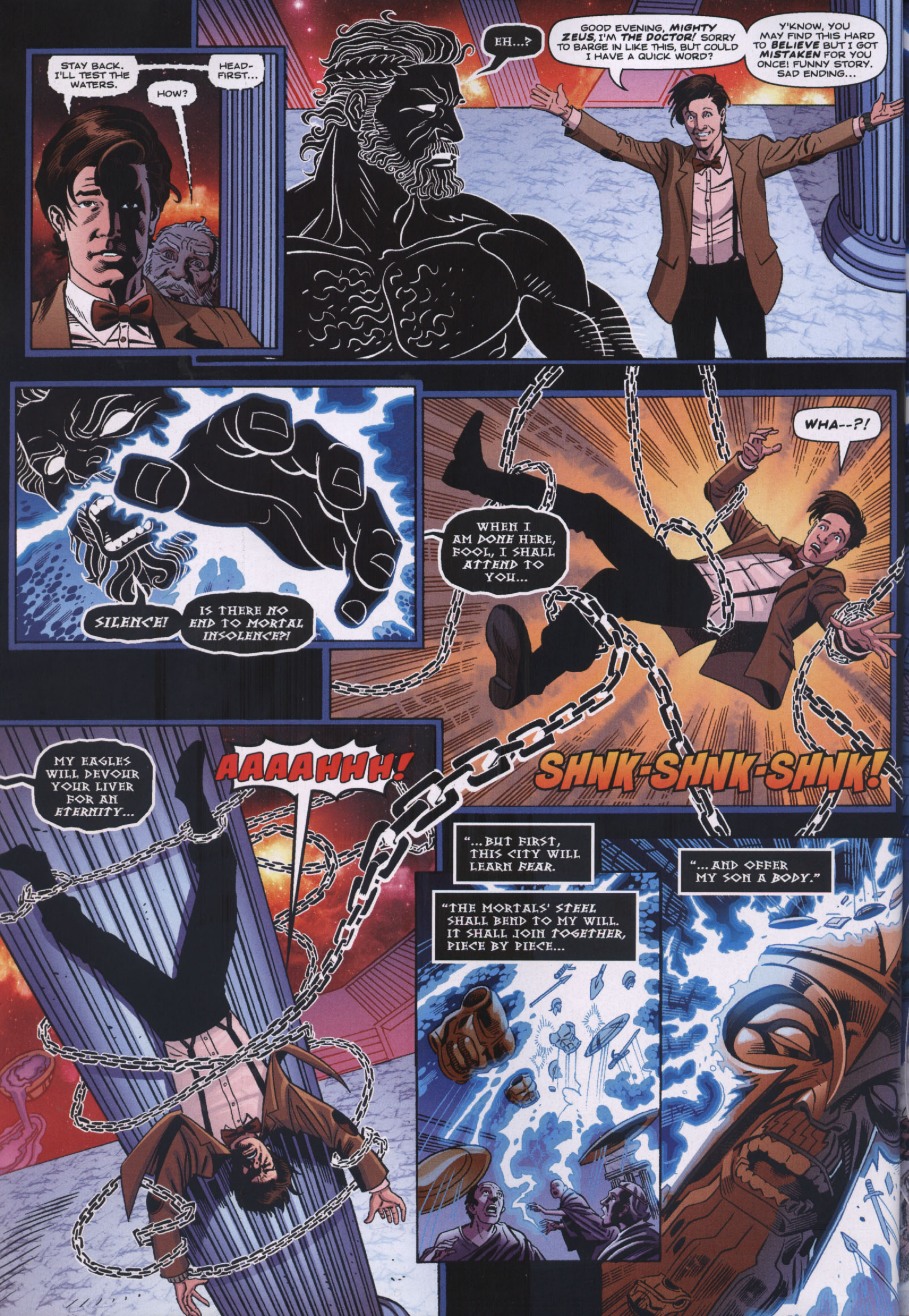

WE'D BETTER FIND THE DOCTOR...
YEAH. I'LL BE RIGHT BEHIND YOU.
YOU SAVED MY LIFE, CALIDORA.
THANK YOU.
MORE MONSTERS!
THEY WERE JUST THE SUPPORT BAND -- THE MAIN ATTRACTION'S COMING SOON...
... AND THAT MEANS WE HAVE TO MOVE FAST!
CALIDORA MUST HAVE BURIED THE EGG AT THE ACROPOLIS, NEAR ONE OF ATHENA'S TEMPLES...
YEAH, BUT WHAT IS IT?
NOT SURE. WELL, I'VE GOT HALF A THEORY. SOCRATES AND I WILL FIND IT...
HEY, WE'RE COMING TOO!
SORRY, PONDS, GOT SOMETHING ELSE IN MIND FOR YOU...
BUT YOU'RE GOING TO LOVE IT!
I THOUGHT THIS PLACE WOULD BE CRAWLING WITH WORSHIPPERS BY NOW...
THEY'RE WAITING FOR SUNRISE. ALL OF ATHENS WILL BE AT HOME PRAYING TONIGHT.
JUST US THEN...

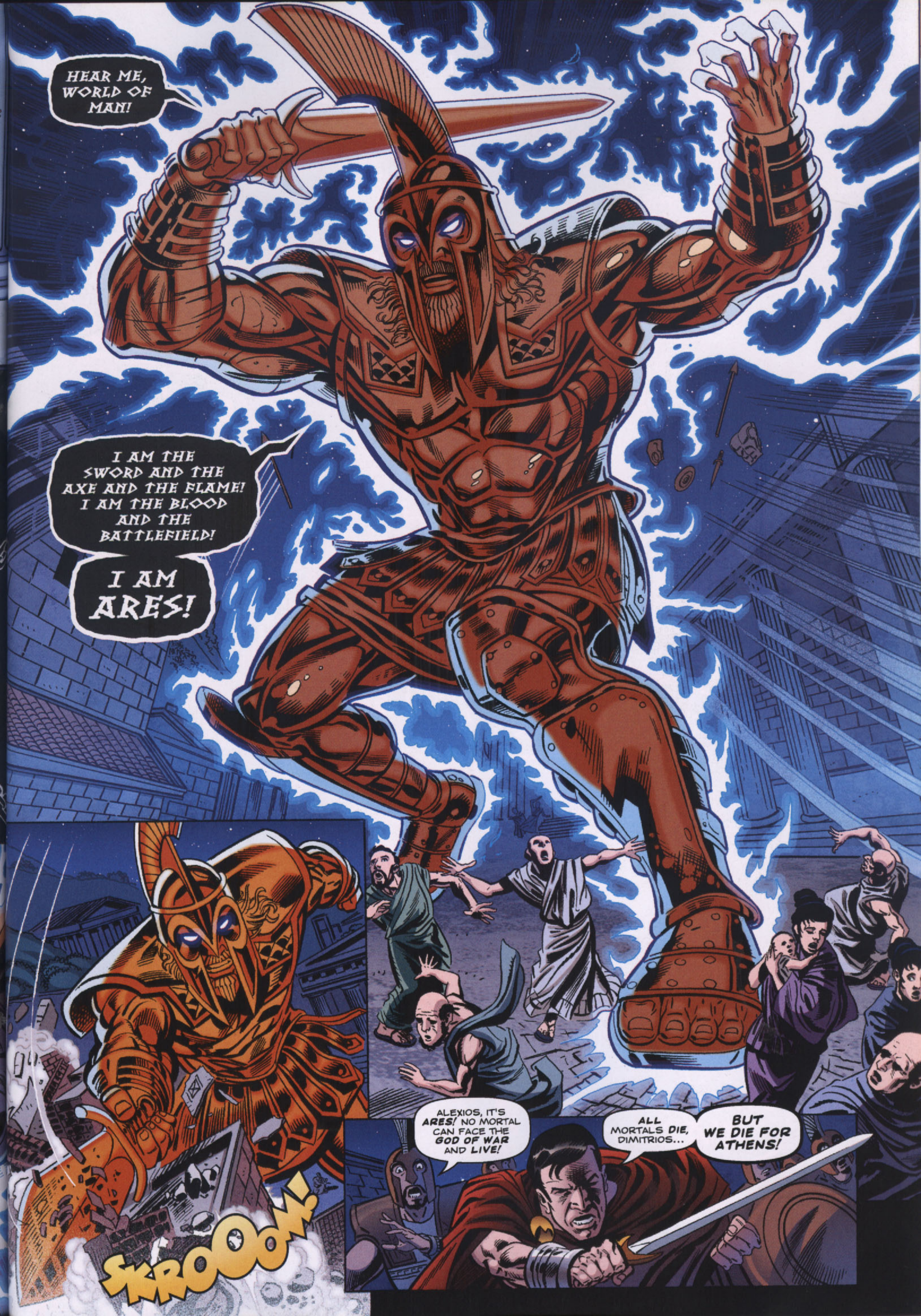

YOU KNOW... I'VE **ALWAYS** WANTED TO MEET YOU. **SOCRATES:** THE MAN WHO ASKS ALL THE **AWKWARD QUESTIONS!**
YOU MAKE THE POWERFUL LOOK **STUPID** AND YOU SHOW PEOPLE HOW TO **THINK** FOR **THEMSELVES.** YOU'RE **BRILLIANT!**
I'M A COMEDY.
NO! STOP! HALT! DON'T YOU **DARE!**
LET THE IDIOTS LAUGH! **YOU'LL** STILL BE REMEMBERED WHEN THEIR NAMES ARE ALL **DUST,** I **GUARANTEE** IT!
WHAT **DRIVES** YOU, DOCTOR? I SEE A **RESTLESS MIND.** YOU THRIVE ON **CONFLICT,** THAT MUCH IS **OBVIOUS.**
IS YOUR LIFE ONE **CHALLENGE** AFTER **ANOTHER?**
I'M A **TRAVELLER.** NO HOME. ALWAYS MOVING ON.
THERE'S SO MUCH OUT THERE -- I'LL NEVER SEE IT **ALL,** BUT THAT WON'T STOP ME **TRYING.**
AND DO YOU ONLY LOOK **OUTWARDS?** WHAT OF YOUR **INNER** WORLD? WHAT DO YOU SEE WITHIN **YOURSELF?**
VREEEEEE!
I'M A BUSY MAN, SOCRATES. NOT MUCH TIME FOR SOUL-SEARCHING.
DOCTOR, IF I'VE LEARNED **ANYTHING,** IT'S **THIS:** THE **UNEXAMINED LIFE** IS **NOT** WORTH **LIVING.**
HAH! GET PLATO TO WRITE THAT ONE DOWN!
VREEEEE!
WAIT A SECOND, I'M BEING SPECTACULARLY **DENSE!** THERE'S A **DIMENSIONAL FOLD** ACTIVE HERE!
THE **EGG** ISN'T BURIED IN THE **GROUND...**

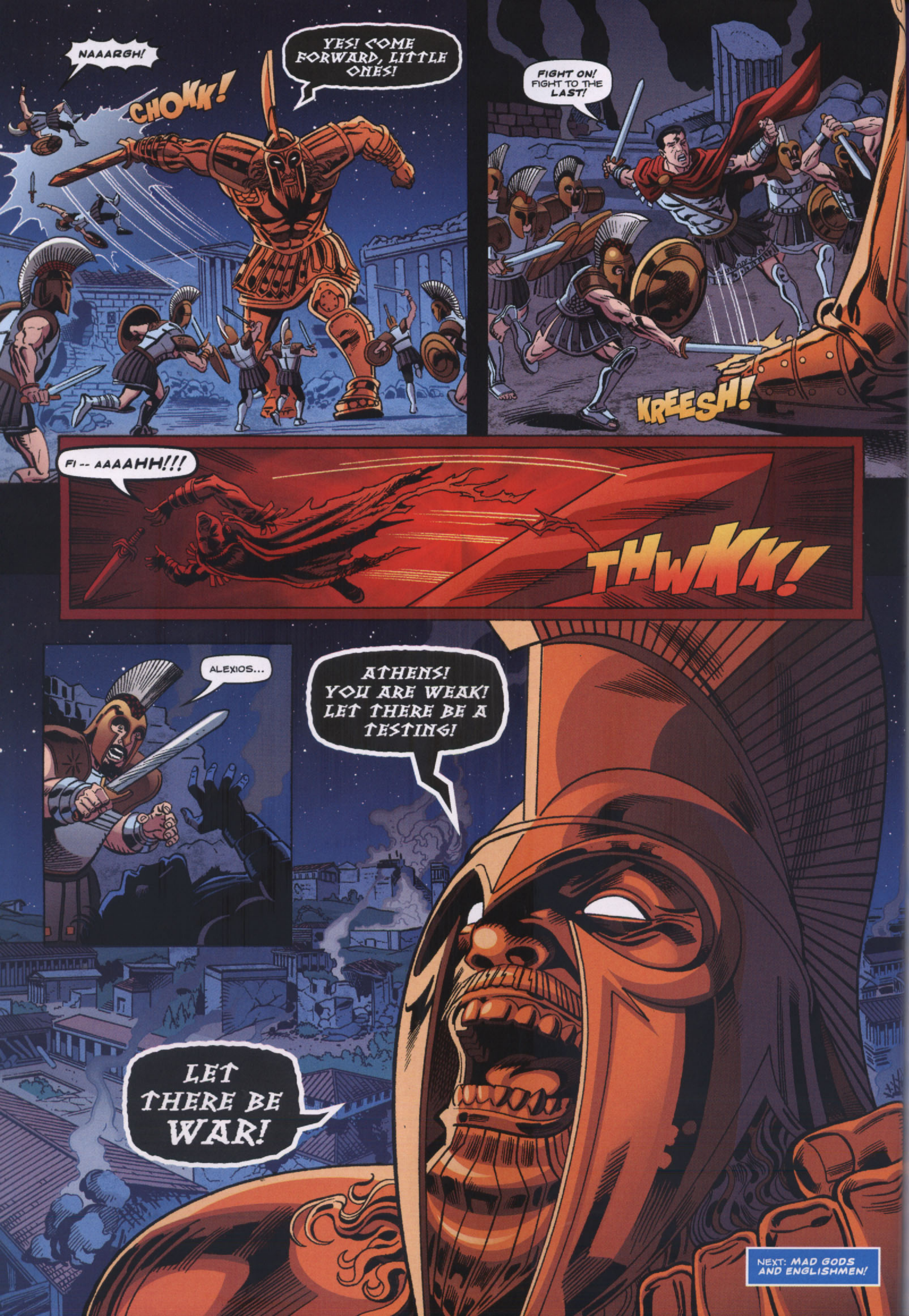

...IT'S BURIED IN THE AIR!
BUT IT'S HUGE!
IT'S HAD A LONG TIME TO GROW.
I'M GETTING PSYCHIC RESONANCE READINGS. IT'S PROBABLY BEEN SOAKING UP THE DREAMS AND PRAYERS OF THE FAITHFUL FOR YEARS. I THINK IT'S A TELEPATHIC INCUBATOR...
A BELIEF ENGINE!
ZZRAAAZZZZ!
QUESTION IS, HOW DO WE GET INSIDE IT?
SOMETIMES THE SIMPLEST ANSWER IS THE CORRECT ONE, MY FRIEND. IF THIS CREATION DRAWS ITS STRENGTH FROM BELIEF...
...THEN WE SHOULD BELIEVE.
WHOOOA!
ΑΓΘΛΞΠΣΦΨΩ
ALL IN ONE PIECE? GOOD! WHERE HAVE WE LANDED?
OUR DESTINATION IS CLEAR, DOCTOR...


OLYMPUS!
WELL, SORT OF. THIS IS A TRICKY ONE...
I UNDERSTAND. THIS IS A REALM COMPOSED OF PURE IDEAS -- A HIGHER PLANE OF EXISTENCE THAT TRANSCENDS OUR PHYSICAL WORLD...
OH, PLATO'S GOING TO BE GUTTED HE MISSED THIS!
MY CHILDREN... MY SORROWFUL, PITIFUL PANTHEON...
HEAR MY WORDS.
HERMES... APHRODITE... HEPHAESTUS...
WITH EVERY PASSING DAY, YOU HAVE ALLOWED THE VOICES OF YOUR WORSHIPPERS TO FADE. YOU LIE BACK AND DREAM AS THE MORTALS' TAUNTS GO UNPUNISHED.
AND SO NOW YOU KNEEL...


...AND FACE THE JUDGEMENT OF ZEUS.
HOW WEAK YOU ARE. HOW UNWORTHY.
ALL OF YOU HAVE FAILED ME...
...ALL SAVE ONE.
RELEASE ME, FATHER. I HUNGER FOR THE SCREAMS OF MAN.
FATHER, NO! I BEG YOU!
DO NOT FREE THE BEAST!
THEY HAVE BROUGHT THIS UPON THEMSELVES, ATHENA.
KRAKK!
HA-HA-HA-HA!
YOUR BROTHER'S HOUR HAS COME.
ZRAZZZ!


STAY BACK. I'LL TEST THE WATERS.
HOW?
HEAD-FIRST...
EH...?
GOOD EVENING, **MIGHTY ZEUS**, I'M **THE DOCTOR!** SORRY TO BARGE IN LIKE THIS, BUT COULD I HAVE A QUICK WORD?
Y'KNOW, YOU MAY FIND THIS HARD TO **BELIEVE** BUT I GOT **MISTAKEN** FOR YOU ONCE! FUNNY STORY. SAD ENDING...
SILENCE!
IS THERE NO END TO MORTAL INSOLENCE?!
WHEN I AM *DONE* HERE, FOOL, I SHALL *ATTEND* TO YOU...
WHA--?!
SHNK-SHNK-SHNK!
MY EAGLES WILL DEVOUR YOUR LIVER FOR AN *ETERNITY*...
AAAAAHHH!
"... BUT FIRST, THIS CITY WILL LEARN *FEAR*.
"THE MORTALS' *STEEL* SHALL BEND TO MY WILL. IT SHALL JOIN *TOGETHER*, PIECE BY PIECE...
"... AND OFFER MY SON A *BODY*."


HEAR ME, WORLD OF MAN!
I AM THE SWORD AND THE AXE AND THE FLAME! I AM THE BLOOD AND THE BATTLEFIELD!
I AM ARES!
SKROOOM!
ALEXIOS, IT'S ARES! NO MORTAL CAN FACE THE GOD OF WAR AND LIVE!
ALL MORTALS DIE, DIMITRIOS...
BUT WE DIE FOR ATHENS!


NAAARGH!
YES! COME FORWARD, LITTLE ONES!
CHOKK!
FIGHT ON! FIGHT TO THE LAST!
KREESH!
FI -- AAAAHH!!!
THWKK!
ALEXIOS...
ATHENS! YOU ARE WEAK! LET THERE BE A TESTING!
LET THERE BE WAR!
NEXT: MAD GODS AND ENGLISHMEN!

HE TELEVISION
MOVIE STORE
MILLENNIUM PLAIN
ORWICH NR2 1TF
PEN 7 DAYS A WEEK

ORDER ONLINE OR BY PHONE

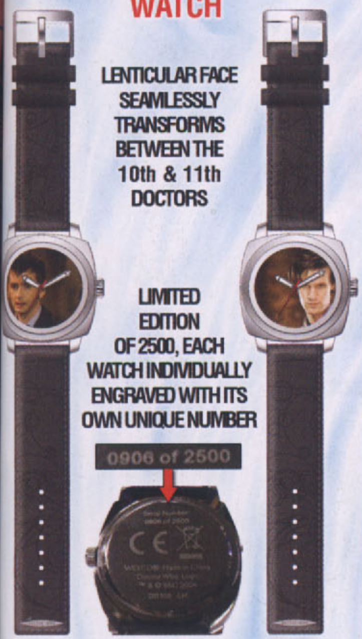
www.scificollector.co.uk

TRADE ENQUIRIES WELCOME

THE STAMP CENTRE
79 STRAND
LONDON WC2R ODE
OPEN MON-SAT
9.30am-5.30pm

ORDERLINE HOTLINE - 0800 975 4581 FROM OVERSEAS - 0044 207 836 2341 LINES OPEN 9-5 MON-SAT

'REGENERATION' WATCH



LENTICULAR FACE SEAMLESSLY TRANSFORMS BETWEEN THE 10th & 11th DOCTORS

LIMITED EDITION OF 2500, EACH WATCH INDIVIDUALLY ENGRAVED WITH ITS OWN UNIQUE NUMBER

0906 of 2500

£44.99 POST-FREE

11th DOCTOR BOW TIE

INCLUDES TYING INSTRUCTIONS

£24.99 + £2.50 P&P

INFLATABLE DALEK

THIS GREAT NEW INFLATABLE MEASURES IN AT 120 x 86 x 158cm

£49.99 POST-FREE

CLASSIC REMOTE DALEK

STANDING AT 12 INCHES TALL THE 'DEATH' DALEK IS A FORMIDABLE CREATION

AS FEATURED IN THE 1974 'DEATH TO THE DALEKS' THIS CLASSIC R/C HAS 360° MOVEMENT + SOUND & LIGHT FX

JUST A FEW LEFT NOW - £69.99 POST-FREE

OFFICIAL MASTER'S RING REPLICA

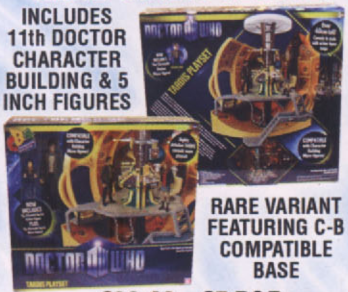
CRAFTED IN FINE ENGLISH PEWTER OUR OFFICIALLY APPROVED MASTER'S RING LOOKS FRESHLY PLUCKED FROM THE ASHES OF THE MASTER'S PYRE, SUCH IS ITS LIKENESS TO THE ORIGINAL

THIS SUBSTANTIAL & FINE COLLECTOR'S PIECE IS TRULY SOMETHING TO BEHOLD & IS SUPPLIED PRESENTED IN AN ELEGANT GIFTBOX

£49.99 POST-FREE

RARE TARDIS PLAYSET

INCLUDES 11th DOCTOR CHARACTER BUILDING & 5 INCH FIGURES



RARE VARIANT FEATURING C-B COMPATIBLE BASE

£39.99 + £5 P&P

'BUMP 'N GO' CYBERMAT

CHANGES DIRECTION ON CONTACT

MOTORISED
AIL ACTION

£14.99 + £3 P&P

BUY BOTH OF THESE OFFICIAL REPLICAS FOR £89.99 POST-FREE!

THE MASTER'S FOB WATCH METAL REPLICA

CARRY A COOL ICONIC STATEMENT IN YOUR POCKET!

A LOVELY TIME-PIECE, FULLY FUNCTIONAL WITH ILLUMINATING FACE & SUPPLIED WITH A LIMITED EDITION 'MASTERS' BADGE PACK

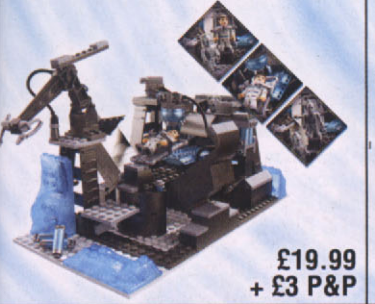
DOCTOR WHO
OFFICIAL BUTTON BADGE PACK
YANA_
PYRAMID

£44.99 + £5 P&P

DOCTOR WHO (1D) FIGURES

ALL SEVEN JUST £69.90 POST-FREE

CYBERMAN CHAMBER



£19.99 + £3 P&P

ELEVEN DOCTORS SET

POLICE BOX
DOCTOR WHO
Includes all Eleven incarnations of the Doctor!

£19.99 + £3 P&P

TARDIS CONSOLE SET

£39.99 + £5 P&P

DALEK FACTORY

£29.99 + £3 P&P

DYNAMIX 10th DOCTOR FIGURE

THIS ULTRA-STYLISED VINYL FIGURE TAKES ITS INSPIRATION FROM THE IDW COMIC SERIES

LIMITED EDITION OF 3000 PIECES

DUE APRIL PRE-ORDER NOW!

STANDS APPROX 9 INCHES TALL

SUPPLIED WITH A DW LOGO BASE IN WINDOW STYLE PACKAGING

£59.99 POST-FREE

OFFICIAL DOCTOR WHO REPLICA CLOTHING

100% OFFICIAL & BBC APPROVED

BE COOL THIS WINTER!

THESE OFFICIAL REPLICAS ARE REALLY STUNNING WITH AN INCREDIBLE ATTENTION TO DETAIL

LOW STOCK IN SOME SIZES - FIRST COME, FIRST SERVED!

CAPTAIN JACK, 10th DOCTOR & 11th DOCTOR COATS AVAILABLE IN S, M, L, XL & XXL, £275 EACH POST-FREE

1:6 SCALE 11th DOCTOR

A TRULY MAGNIFICENT FIGURE!

DUE APRIL PRE-ORDER NOW!

FEATURING A WEALTH OF ACCESSORIES AND AMAZING POSEABILITY, IT'S A LIMITED EDITION OF JUST 2000 PIECES

£149.99 POST-FREE

DRAGONFIRE

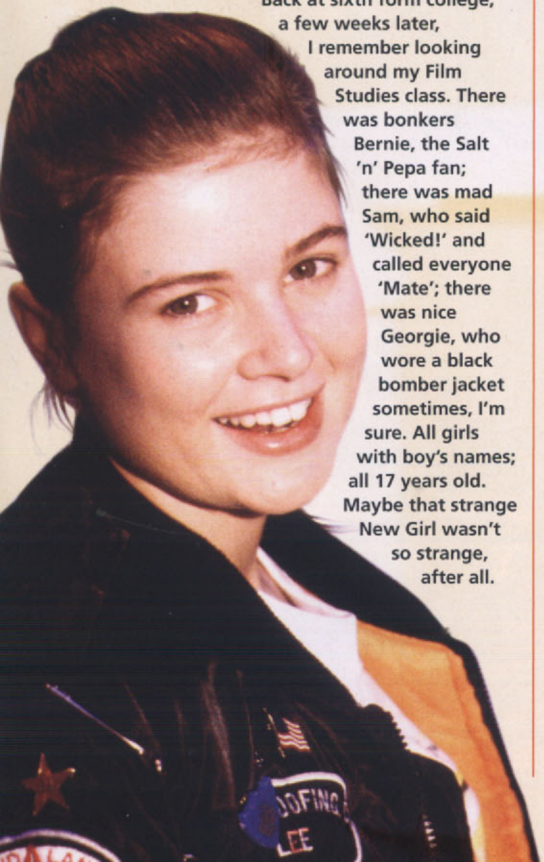
Will the Doctor, Mel, Glitz and Ace, be able to find the secret treasure that the evil Kane has been seeking for 3000 years?

Feature by ALAN BARNES

Way back when, somewhere over the rainbow, a 17-year-old Media Studies student – yeah, alright, it was me – persuaded a BBC employee of his acquaintance to blag him past the Hoppits at the gate of TV Centre and into the viewing gallery overlooking Studio 3, where *Dragonfire* was in the last few hours of its production.

This was Thursday 13 August 1987. At first, we saw mostly the ANT-hunters stalking the Creature down various plastic-sheeted passages; I'd looked too young to get in to see *Aliens* – "I'm sixt- eighteen!" – so it all seemed terribly new. But soon enough, I got to be among the first to see both the new Doctor (that bloke off of *Jigsaw*, slip-sliding about in the polystyrene 'snow' like a trouper, even though no-one else was bothering) and his new companion (some girl no-one had ever heard of, ever) in action. What was it that strange New Girl said, the first time I saw her? "Lay one finger on the Dragon, bilgebag, and I'll rivet your kneecaps together" – yes, that was it.

Well, she certainly made an impression. Back at sixth form college, a few weeks later, I remember looking around my Film Studies class. There was bonkers Bernie, the Salt 'n' Pepa fan; there was mad Sam, who said 'Wicked!' and called everyone 'Mate'; there was nice Georgie, who wore a black bomber jacket sometimes, I'm sure. All girls with boy's names; all 17 years old. Maybe that strange New Girl wasn't so strange, after all.



PART ONE

FIRST BROADCAST: 23 NOVEMBER 1987

Six overalled figures are led into a Cryogenics Chamber, where Kracauer (Tony Osoba) informs them that they have been "specially selected" to join an elite force of mercenaries – having been sold to a man named Kane for 17 crowns apiece.

■ All of the Iceworld characters were named after high-falutin' film-makers and theorists: Kracauer, for example, after the German Jewish academic Siegfried Kracauer (1889-66), whose book *From Caligari to Hitler: A Psychological History of the German Film* (1947) linked Expressionist productions (including *Nosferatu: Eine Symphonie des Grauens*, 1922) to the rise of Nazism.

■ In his Target Books novelisation, *Doctor Who: Dragonfire* (1989), Briggs ranks Kracauer a Sergeant.

On hearing that they are all to be frozen until Kane has use of them, Zed (Sean Blowers) seizes a sentry's gun – and dashes into a Restricted Zone, where a sculptor (Larry Bishop, uncredited) is carving the statue of a woman from a huge block of ice. By accident, Zed drops his gun into a vat of freezing liquid nitrogen... only to see Kane (Edward Peel) retrieve the weapon with his bare hands; hands that Kane then presses against Zed's face, cold-bloodedly killing him.

■ Kane was originally the sibilant 'Hess', who shared his name with Hitler's deputy Führer Rudolf Hess – and it was only decided to alter the character's name late in pre-production, when news of the 93-year-old Hess' possible release from Berlin's Spandau Prison made headlines. (A wise decision, as it turned out – since Hess killed himself on 17 August, four days after *Dragonfire* finished recording.)

■ Hess was swiftly renamed 'Kane' – after Orson Welles' brooding recluse Charles Foster Kane in *Citizen Kane* (1941), beloved by all Film Studies spods.

■ Ronald Lacey (1935-91) – previously Gestapo agent Major Toht in *Raiders of the Lost Ark* (1981), whose melty-faced demise part-inspired Kane's eventual despatch – was director Chris Clough's first choice for the former Hess; against type, nice-guy actors John Alderton and David Jason were next on Clough's list, but both proved unavailable.

The TARDIS scanner shows a view of Iceworld, a trading colony on the dark side of the planet Svartos – from where the Doctor (Sylvester McCoy) has picked up a faint tracking signal: "I think there's something interesting going on," he tells companion Mel (Bonnie Langford)...

■ ... in the Target telling, after interrupting 20 minutes' worth of Mel's head-standing meditation: '*She can't be dead,* he thought, *otherwise she'd have fallen over.*'

The planet Svartos: a kind of prison-cum-freezer centre.

■ The storyline featured a planetoid known as 'the Pyramid' (hence *The Pyramid's Treasure*) lying in the shadow of a world-sized trading post.

■ At rehearsal script stage, Svartos was 'Tartros'.

■ Despite picking up a tracking signal here, the Doctor appears not to suss out its origin throughout the course of the entire adventure: it's from the tracker affixed to Glitz's treasure map, we presume.

The TARDIS materialises in the Freezer Centre, a shopping precinct.

■ One of the Announcer's first announcements, scripted to be heard over the Iceworld PA system here, ran "Miss Kael to Checkout 1012 please," – a reference to *New Yorker* film critic Pauline Kael (1919-2001), the author of *Raising Kane* (1971), a controversial extended essay on *Citizen Kane*.

■ The Announcer was given voice by Lynn Gardner, Chris Clough's original choice for *Delta and the Bannermen* motorcyclist Ray – who, just ten days before location recording was due to begin, suffered an injury during scooter practice for the part, and was substituted by Sara Griffiths.

■ In Briggs' novelisation, the stroppy woman Customer identifies the TARDIS right away, telling daughter Stellar: "'Yes, it's a police box, darling... They have them on a dirty planet called Earth.'"

In the Refreshment Bar next door...

■ With its varied alien clientele, the Refreshment Bar intentionally channelled the spirit of the Mos Eisley Cantina from the film *Star Wars* (1977).

... they see money-grubbing mercenary Sabalom Glitz (Tony Selby), an old acquaintance...

■ Last seen in *The Trial of a Time Lord* (1986), Glitz – at Nathan-Turner's request – replaced the not-dissimilar bounty hunter character 'Razorback' (*aka* 'Swordfish'), who appeared in Briggs' storyline.

■ Some of Glitz's exploits between *The Trial of a Time Lord* and *Dragonfire* are related in Paul Cornell's Fifth Doctor novel *Goth Opera* (Virgin Publishing, 1994), in which Glitz finds former companion Romana trapped inside a Miniscope from *Carnival of Monsters* ►

> "If you want my opinion, all this talk of treasure and dragons - it's all a load of old space dust."

ESSENTIAL INFO

■ The fourth and final adventure in *Doctor Who*'s twenty-fourth season, *Dragonfire* ultimately introduced the Seventh Doctor's 1987-shiny sidekick Ace – who'd begun life as teenage checkout girl 'Alf', devised as a possible replacement for Bonnie Langford's Mel early in January 1987 by newly installed script editor Andrew Cartmel in association with producer John Nathan-Turner.

■ Alf was grafted into *Absolute Zero* (later *Pyramid in Space*), a three-part outline by Ian Briggs (pictured above), known to Cartmel as a reader at the BBC Script Unit. A knockabout adventure whose characters included whizkid's associate 'Mr Spewey', the story needed to be made more sober to contrast with the frothy, 1950s-set *Delta and the Bannermen*, also in development for Season 24; and so only a few key elements – its ice planet setting, the idea of a treasure hunt – would survive into *The Pyramid's Treasure*, a revised outline submitted by Briggs on 17 March. Retitled *Dragonfire*, the first episode was commissioned on 2 April; drafts of all three episodes had been delivered by 16 April.

■ Ace (Briggs' new name for Alf) had competition; *Delta and the Bannermen* also featured a potential new companion, in the form of lovelorn motorcyclist Ray. In June, with Langford unable to commit to more than the opening story of Season 25, Nathan-Turner made a final decision to write out Mel in the last adventure of the season... and, after some consideration, the modern Ace – played by 24-year-old Sophie Aldred who'd originally auditioned for either Ray or Ace, back in May – joined the ranks of the Doctor's companions in a scene hastily rewritten on the back of a napkin on the morning of Wednesday 12 August 1987, the first day of *Dragonfire*'s second TV Centre recording session.

■ Overseen by *Delta* director Chris Clough, the serial was recorded in two blocks: scenes in the Cryogenics Chamber, Restricted Area, Freezer Centre, Refreshment Bar, Ace's Quarters, Docking Bays and *Nosferatu* Flight Cabin were covered during the first studio session, between Tuesday 28 and Thursday 30 July; the balance was recorded over two days, concluding on Thursday 13 August.

■ *Dragonfire* ranked a lowly 186th in 2009's *Mighty 200* poll of all *Doctor Who* stories published in **DWM** 413.

"Is that green fella still staring at me?"

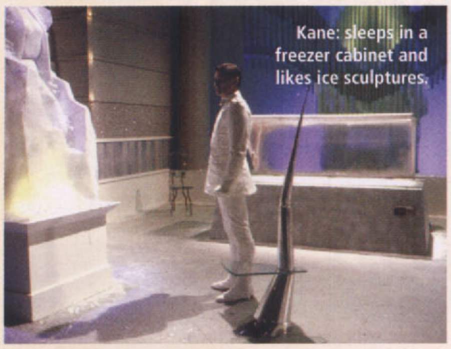
(1973); and in David A McIntee's Sixth Doctor novel *Mission: Impractical* (BBC Books, 1998), in which Glitz loses his sidekick Dibber, but gains his stolen ship, the *Nosferatu*. (The latter contradicts the *Dragonfire* novelisation, where the *Nosferatu* is described as 'an old Nightcruiser Pacific... Glitz had picked two of them up cheaply 12 years ago, and used spares from one engine to overhaul the other. The cannibalised craft was then involved in a 'tragic' fire, which netted slightly more for Glitz in insurance compensation than he had originally paid for both craft...')

... protesting about the bill presented to him by teenage waitress Ace (Sophie Aldred).

■ In Briggs' stage directions, Ace – who 'seems to be incessantly bouncing to some rhythm in her head' – was required to be wearing not a maid's pinny, but a standard Iceworld uniform, albeit with its name patch torn off, presumably to set up her rejection of her real name. (In the event, none of the Iceworld staff wore name patches.)

■ The actresses auditioned by Clough on Monday 18 May as possibles for both *Dragonfire*'s Ace and *Delta and the Bannermen*'s Ray were: Sophie Aldred; Angela Braby; Lynn Gardner; Sara Griffiths; Jane Hazlegrove (currently 'Dixie' in medical soap *Casualty*); Caroline Mander; Helena Michell; Georgia Slowe (later Perdita Sinclair-Hyde in rural soap *Emmerdale*); Cassie Stuart (who'd then recently featured as 'inexpensive prostitute' Molly in *Blackadder II: Money*); and Melanie Walters (later Gwen in sitcom *Gavin and Stacey*). Of these, only Aldred, Gardner and Stuart were recalled to read for Ace at a second interview on Tuesday 26 May, this time with John Nathan-Turner in attendance.

■ After informing Glitz that "The mistake's in your wallet, not my arithmetic," a (rather witty) Ace line was lost from the rehearsal script: "And don't try and pay in Nebulous Shillings, neither. I got into trouble for accepting them yesterday."



Kane: sleeps in a freezer cabinet and likes ice sculptures.

■ Another brief (and rather risqué) Announcer announcement was cut from this sequence, too: "Ladies, why not visit our Fashion Department and see our wide selection of anti-gravity lingerie? BING-BONG."

Glitz's yarn about certain "secret documents" is cut short by the arrival of Kane employee Belazs (Patricia Quinn)...

■ A Captain in Briggs' novelisation, Belazs was named after the Hungarian Béla Balázs [sic] (1884-1949), a champion of the close-up who authored *Theory of the Film* (published 1952).

... who requires Glitz to return the 100 crowns given to him by Kane in exchange for a cargo of (as it transpired) rotten fruit. But Glitz lost the money in a card game – and no longer has the 102 crowns he sold his six mutinous crewmen to Kane for, either.

■ According to the Target telling, Glitz had 'generously' offered his six-strong crew (here, four men, two women) "ten per cent of the profits on our last deal, to share between them, and what did they do? Tried to take control of my spacecraft..."

Belazs informs him that his spacecraft, the *Nosferatu*, is to be confiscated; he must find the money in 72 hours, or lose his ship altogether.

■ At storyline stage, bounty hunter Razorback – whom Glitz later replaced – had instead been contracted by Hess to find the treasure.

Soon after, Ace tells the Doctor and Mel about a legendary dragon, said to live in the passages underneath Iceworld – the real reason the Doctor brought them here, realises Mel. Ace asks to join them on their search for the dragon, and its treasure.

■ The opening part of this scene, in which Ace protests to Bar manager Anderson that "the bimbo" she was serving had repeatedly vacillated between combinations of strawberry and bilberry milkshakes, before changing her mind again ("I'm not telepathic"), was trimmed out in editing.

■ The fright-wigged extra propping up the bar wears the second of two costumes created for Paul Darrow's Avon for the final series of *Blake's 7* (1981).

■ In the rehearsal script, Ace first shrugged off the Doctor's confirmation that he's going in search of the dragon: "Nah – it's just tinsel, innit?" To which the Doctor replied, not quite logically: "That's the whole point! If we were searching after an everyday dog or rabbit, it wouldn't be half as exciting!" (In his novelisation, Briggs amends the line to: "If we were to go searching after an everyday coelacanth or dodo...")

Glitz scoffs, but Ace points out that he's been holding on to a treasure map for the last two days. In the meantime, Belazs has gone to Kane, who tells her that the card game Glitz lost his money in was rigged; Glitz now has no alternative but to follow the treasure map – the seal of which contains a tracking device.

■ A line edited for time from the end of this scene had Kane expanding on his reasons for not ordering Glitz's space-travelling colleagues eliminated: "They may even help Glitz find the treasure more speedily. And once they have located the treasure, I shall follow the tracking device to locate them."

■ In the final version of *Dragonfire*, the Doctor and Kane don't meet before late in Part Three; in Briggs' storyline, however, the villainous Hess encountered the Doctor early on, giving him permission to join Razorback on his quest... and surreptitiously offering Razorback a bonus to kill the Doctor once the treasure is found.

The Doctor studies Glitz's map, which shows the uninhabited lower levels of Iceworld...

■ Glitz's "This is the real McCoy, this is," was scripted as "This is the real oyster, this is," – a sly reference to the lead actor's name having been substituted in rehearsals.

■ Intriguing to note that Glitz originally claims to have won the map in "er, a chess match"; were this true, it might be a (further) early indicator of chess-playing villain Fenric's time-meddling machinations, as exposited in *The Curse of Fenric* (1989)!

... but male chauvinist Glitz refuses to allow Mel and Ace to join their quest; he and the Doctor set off alone.

■ The creature that snaps at the Doctor when he goes to pet it was 'Eric', a puppet provided off-the-peg by freelance model maker Susan Moore. In Briggs' novelisation, 'Erick' [sic] is described as 'a small furry creature with disgusting table manners, who was actually a Galactic Ambassador'.

With Glitz and the Doctor having set off for the lower levels, Belazs asks Kane if she can have the good-as-dead Glitz's spacecraft for herself.

■ Here, an electronic Paintbox effect added height to the Cryogenics Chamber.

Thinking Belazs wants to leave his service, Kane reminds her that she still bears his mark – the imprint of a coin, 'frostburned' into the palm of her hand – and orders the *Nosferatu* destroyed.

At the Refreshment Bar, Ace tips a milkshake over the head of a belligerent woman Customer (Shirin Taylor)...

■ Shirin Taylor had previously featured as an unhappily-fated Camper in *The Stones of Blood* Part Three (1978). Her Customer wore, in part, another *Blake's 7* hand-me-down: a black-feathered creation worn by Jacqueline Pearce's vile Servalan in the episode *Animals* (1981).

■ Lesley Nicol, latterly *Downton Abbey* cook Mrs Patmore, was first cast as the Customer, but dropped out for reasons unknown.

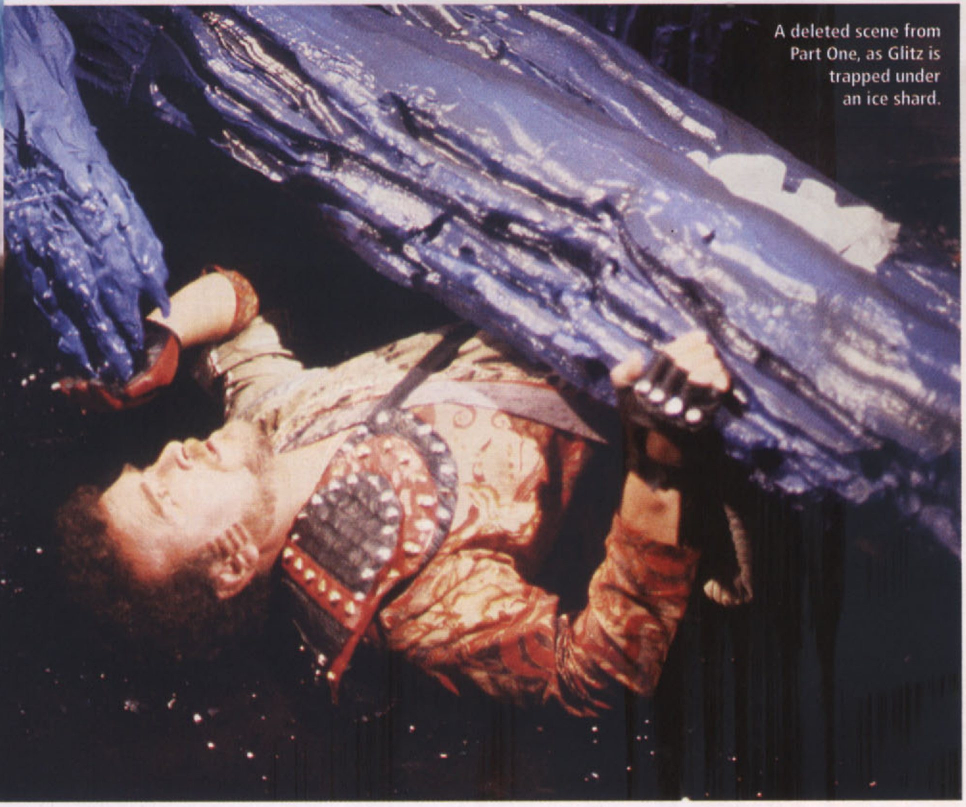
WE'RE NOT IN PERIVALE ANYMORE...

As if her real name wasn't clue enough, Ace is clearly a 1980s reimagining of Judy Garland's Dorothy Gale, from the MGM musical adventure *The Wizard of Oz* (1939) – sent to a strange land by a time storm, rather than a whirlwind. Garland's Dorothy can only return to Kansas once she realises that 'There's no place like home'; Ace, too, will only be able to return to Perivale (in *Survival*, 1989) after the 'dangerous undercurrents' of her familial past are resolved in the preceding *The Curse of Fenric* (1989).

In the film, the Wizard turns out to be a counterpart of travelling salesman Professor Marvell (Frank Morgan)... which is why Ace calls the Doctor 'Professor', of course. This wasn't a new idea: as far back as July 1963, when the series was first in development, original story editor David Whitaker described the Doctor as 'like the old professor that Frank Morgan played in *The Wizard of Oz*' – with 'charm and humour as well as the mystery, the suspicion and the cunning.' (Which is about as perfect a description of the Seventh Doctor as you'll ever hear...)

It'd be stretching the point to compare Glitz, say, to the Cowardly Lion, or Mel to the Scarecrow – but villain Kane touches on several *Oz* ideas throughout the course of *Dragonfire*, such as encouraging Ace to visualise 'the rainbow flashes of an ion storm' – which one could surely only see *Somewhere Over the Rainbow*, we presume? But even though Glitz points out that Kane is missing something absent also from the Tin Man – 'Cut him open and you won't find a heart' – Kane's death scene tells us exactly who he's supposed to be: he melts away, leaving only his pointed hat atop a pile of clothes, just like the Wicked Witch of the West (Margaret Hamilton).

© REX



A deleted scene from Part One, as Glitz is trapped under an ice shard.

'In Paul Cornell's *New Adventures* novels *Love and War* and *Happy Endings*, we're led to believe that Glitz, er... took Ace's cherry.'

... and is promptly sacked by manager Anderson (Ian Mackenzie) – who ejects Mel from his premises, too.

■ Ace's boss was named after Lindsay Anderson (1923-94), one of the 'New Wave' of British film directors best known for the public school-set *if....* (1968). In his novelisation, Briggs instead names the character Eisenstein (a name he'd intended to give to ANT-hunter McLuhan, introduced later) after Russian Soviet director Sergei Eisenstein, whose *Battleship Potemkin* (1926) still influences editing style today.

In the Restricted Zone, Kane settles into a freezing cabinet with a target temperature of -193 celsius.

In her pigsty of a Quarters, Ace (who claims she "never had no Mum and Dad") reveals to Mel that she's from the London suburb of Perivale: she was experimenting to extract nitroglycerin from gelignite when a 'time storm' blew up from nowhere and whisked her to Iceworld...

■ ... not unlike the whirlwind that deposits Dorothy Gale somewhere over the rainbow in the film *The Wizard of Oz* (1939). [See *We're not in Perivale anymore...* opposite.]

■ Paul Cornell's *New Adventures* novel *Love and War* (Virgin Publishing Ltd, 1992) describes how the time storm had 'pulled [Ace] through a wall and thrown her out across the disc of the Milky Way. She'd watched the disc spin, stars flashing past, until suddenly she was lying on the floor of Sabalom Glitz's spaceship in the Iceworld dockyards.' So why Ace's antipathy towards Glitz, whom she labels "a Grade A, hundred per cent div... Underneath"? *Love and War* tells us that Ace had 'taken what warmth she could find on that planet, and it was painful and tawdry and sodding meaningless'; from this, and Cornell's later *Happy Endings* (1996), we're led to believe that Glitz, er... took Ace's cherry. (Sorry. The pictures in your head will fade, in time.)

■ Ace's badge-studded bomber jacket was inspired by a picture in the July 1987 edition of none-more-80s style magazine *The Face* – but the yellow and black stripey tights suggested by the same ensemble caused camera strobing, and were hastily replaced.

Ace tells Mel how she was suspended from school after she blew up the Art Room...

■ In the rehearsal script, Ace elaborated on how, when she exploded her school's Art Room, "the First Years' pottery pigs got blown through the wall and halfway across the sports field." The full story later made its way into *Battlefield* (1989), where Ace tells Shou Youing how she tossed a lump of what her art teacher Mrs Parkinson presumed to be plasticine over her shoulder... to land "right in the middle of Class 1C's prize-winning pottery pig collection... And *boom!*"

Ace decides to free an ice jam in the Upper Docking Bay – and loads a rucksack with cans of a home-made nitroglycerin derivative, Nitro Nine.

■ "Isn't anyone going to do anything about that ice jam blocking the docking bay?" moans Ace. This is the first mention of any such jam... which was supposed to be set up in an Announcer line lost from the end of Ace's sacking scene: "Would customers please avoid the Upper Docking Bay, which is blocked by an Icefall?"

With Kane in his cabinet, Belazs cancels his order to destroy the *Nosferatu*.

Kracauer's staff are struggling to free the jam in the Docking Bay when Ace arrives and solves the problem with a can of Nitro.

■ "Gordon Bennett, what a bunch of spots," says Ace – an alternative to the original 'bunch of prats', apparently suggested by Patricia Quinn's son. Surely, however, she was *supposed* to say 'spods'? – a derogatory term which pretty much every *Doctor Who* fan at school in the 1980s will be able to define for you, having had it directed at them *every single day*. (The original Gordon Bennett, incidentally, was the first editor of the *New York Herald*; his name became a euphemism for 'Gorblimey' sometime in the late nineteenth century.)

■ A two-scene sequence in which Glitz and the Doctor suffer a minor misadventure in a boulder-strewn passage, intended to be cut into the narrative here, was recorded in studio – but later edited out, when the final programme was found to be overlong. As scripted, Glitz slips, grabbing at 'a protruding shaft of ice' as he falls – but the shaft of ice is loose, and pulls away: 'A large beam of ice falls on Glitz... as the rubble settles, the Doctor sees Glitz trapped beneath the fallen beam.' When the Doctor begins to 'wrestle' with the heavy beam, the walls suddenly shift again: 'A razor sharp shaft of ice slips, and comes to rest just above Glitz.' "On the whole, I think I'd rather be losing at cards," says Glitz – but, renewing his efforts, the Doctor succeeds only in shifting the spear-like shard closer...

The Doctor and Glitz arrive at the 'Singing Trees' – icicles whose 'singing' is caused by an air current. The Doctor observes that one icicle is imprinted with "some sort of opto-electronic circuit."

■ With the 'beam of ice' scenes having been deleted, the Singing Trees scene was shifted to here.

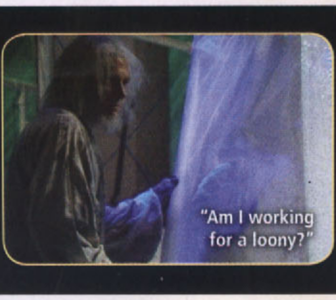
At the Docking Bay, Belazs arrests both Ace and Mel.

■ The second part of the Ice Passage sequence was supposed to be cut in next, with the Doctor using his umbrella to hack handholes in the beam of ice pinioning Glitz. With the ice spear only centimetres away, Glitz entreats the Doctor to extract his digit 'before I get perforated'. Having (metaphorically) pulled his finger out, the Doctor heaves the beam clear, and Glitz scrambles out from underneath... whereupon: 'The dangerous shaft crashes down where Glitz was lying.'

While Glitz and the Doctor become separated, Ace is brought to the Cryogenics Chamber – where Kane proposes that she join his mercenaries. Seemingly on the verge of taking Kane's golden sovereign...

■ In Briggs' first draft, Ace *did* take Hess' coin, giving herself a permanent scar; she rebelled only later, after Hess ordered Mel frozen. ►

Ice scream!



"Am I working for a loony?"

"Bet you've never had a milkshake tipped over your head, neither."

Dorothy's deadly deodorant.

WHERE ELSE HAVE I SEEN...?

STUART ORGAN

Bazin

TV appearances include *Grange Hill* (various, 1988-2003) as Mr Robson; *Random Quest* (2006) as Bates; *Secret Diary of a Call Girl* (various, 2007-8) as Hannah's Dad.

TONY OSOBA (1947-)

Kracauer

Other *Doctor Who* appearances *Destiny of the Daleks* (1979) as Lan. **TV appearances include** *Porridge* (various, 1974-7)/*Going Straight: Going Home* (1978) as McLaren; *Space: 1999: Space Warp* (1976) as 1st Security Guard; *Dempsey and Makepeace* (various, 1985-6) as Det Sgt Chas Jarvis.

EDWARD PEEL (1943-)

Kane

TV appearances include *Play for Today: Comedians* (1979) as Ged Murray; *The Black Stuff* (1980) as Clerk of Works; *Juliet Bravo* (various, 1983-5) as DCI Mark Perrin; *Hammer House of Mystery and Suspense: A Distant Scream* (1986) as Prison Officer; *Cracker* (various, 1993-5) as Chief Superintendent.

PATRICIA QUINN (1944-)

Belazs

Other *Doctor Who* appearances *Bang-Bang-A-Boom!* (Big Finish audio drama, 2002) as Queen Angvia. **TV appearances include** *I, Claudius* (1976) as Livilla; *Hammer House of Horror: Witching Time* (1980) as Lucinda Jessop; *The Box of Delights* (1984) as Sylvia Daisy Pouncer. **Film appearances include** *The Rocky Horror Picture Show* (1975) as Magenta – a Domestic; *Hawk the Slayer* (1981) as Sorceress; *Shock Treatment* (1981) as Dr Nation McKinley; *The Meaning of Life* (1983) as Mrs Williams.

TONY SELBY (1938-)

Glitz

Other *Doctor Who* appearances *The Trial of a Time Lord* (1986) as Glitz. **TV appearances include** *The Wednesday Play: Up the Junction* (1965) as Dave; *The Avengers: The Curious Case of the Countless Clues* (1968) as Stanley; *Department S: The Man from 'X'* (1969) as Mallin; *Ace of Wands* (various, 1970-1) as Sam Maxstead; *Catweazle: The Walking Trees* (1971) as Sgt Jones; *Get Some In!* (1975-8) as Cpl Percy Marsh. **Film appearances include** *Matthew Hopkins – Witchfinder General* (1968) as Tom Salter.

◄ ... Ace instead brandishes a can of Nitro, forcing Kane to release Mel.

■ In Briggs' novelisation, it's Kane's impatient, '"Do as you are told"' that prompts Ace to turn against him: 'That was what they all said to Ace – *Do as you are told and learn your lessons, like a good pupil,* the teachers had said. *Do as you are told and go to your bedroom, like a good daughter,* her parents had said...'

Arriving at an Ice Face, the Doctor decides to clamber over a protective railing, and down...

■ ... this (another Paintboxed shot) provides one of *Doctor Who*'s most notoriously incomprehensible moments: why, in all the Twelve Galaxies, does the Doctor suddenly decide to climb down a sheer face of ice? 'The Doctor has obviously read the map, and it says he has to go down,' Briggs told **DWM** in 1988. 'The idea was the corridor came to a dead end, not a gangway across the cliff face, so he had no choice...' But even if one accepts that the set wasn't realised quite as intended, or that no-one thought to insert a shot of the map, he would still have a choice: to return back the way he came, or look for an alternative route (Glitz finds one easily enough, at the top of Part Two). If his way back were to be blocked by an ice fall (say), or if he were responding to the scream Mel's about to emit – then we could say he had no choice. As it stands, we can only call this a moment of utter madness...

■ In Briggs' novelisation, the Doctor hopes to use 'cracks in the ice... as hand and foot-holds'.

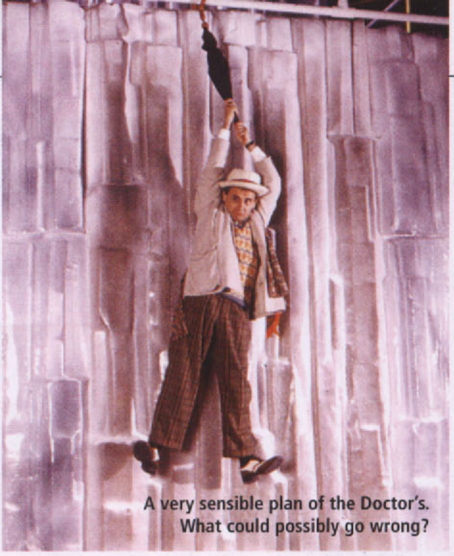
Rushing down a darkened passage, Ace and Mel find themselves facing the humanoid, smoke-exhaling Creature (Leslie Meadows).

■ Briggs envisaged the Creature as 'tall and skeletal, with blue-white membranes' and an 'unnaturally large' head.

■ Creature actor Leslie Meadows' features were glimpsed in *Delta and the Bannermen*, in which he played Navarino tourist Adlon; his face would again be obscured as an uncredited Cheetah Person in *Survival* (1989).

■ At rehearsal script stage, the episode ended here: 'Mel screams. Her screams are topped by the familiar crescendo of the final credits...' But the sequence of events was rejigged to create a literal 'cliffhanger' from the Doctor's abortive descent of the ice face – and so:

Clinging on to the umbrella he'd hooked over the walkway, the Doctor finds himself dangling helplessly above a sheer drop.



A very sensible plan of the Doctor's. What could possibly go wrong?

PART TWO

FIRST BROADCAST: 30 NOVEMBER

The Creature shoots laser beams from its eyes; Ace and Mel flee.

Having made his way to the top of the Ice Face, Glitz looks down at the helpless Doctor.

■ "I've located the Ice Garden," Glitz tells the Doctor. A sequence in which Glitz, having given the Doctor the slip, pitches up alone at the Ice Garden, was removed from Part One before rehearsals – but, like many lost *Dragonfire* scenes, it features in the novelisation.

■ A brief cutaway to Mel and Ace, hiding from the Creature, was edited out of the finished programme. Here, Mel ponders the need for "an ingenious plan of escape", leading Ace to suggest: "How about: we shift ourselves faster than a greased steam-hammer?"

Telling Belazs that Ace and Mel must be stopped before they reach Glitz and the Doctor, Kane activates a control: "What could be more appropriate than to despatch some of Glitz's former crew after the girls?"

■ How is Kane sending members of Glitz's former crew after Ace and Mel any 'more appropriate' than ordering any other of his other mercenaries after them? It's not like Kane doesn't know that the pair have been excluded from Glitz's treasure hunt – the tracking device will have told him that much!

■ At storyline stage, Ace and Mel were to have uncovered the truth of Hess' dirty deal with Razorback for the Doctor to suffer a fatal accident once the treasure is found, so Hess sent his unfrozen mercenaries after them, to prevent their catching up with the Doctor and revealing the truth.

■ An extra scene in the *Dragonfire* novelisation describes how Mel stops Ace from hurling a can of Nitro at a figure she sees moving down a darkened ice passage; her own reflection, in a wall of black ice.

At the foot of the Ice Face, the Doctor climbs off Glitz's shoulders. Unaware that Belazs is listening in via the tracker, Glitz proposes a deal: if the Doctor helps him hijack the *Nosferatu*, Glitz will give him the treasure map, so he can find the 'dragon'.

In the Restricted Zone, Kane admires the ice statue of Xana – a criminal genius killed resisting arrest.

■ The Bonnie to Kane's Clyde was originally 'Krylla'; but, once Hess became Kane, she too was renamed – after Xanadu, the house *Citizen Kane*'s protagonist holes himself up in.

Mel spots the Doctor's umbrella on the walkway; Ace produces a rolled-up ladder to descend the Ice Face.

■ Briggs had intended for the girls to abseil down the ice face using rope and other gear from Ace's rucksack, but in studio this was swapped for a (presumably, simpler-to-realise) ladder.

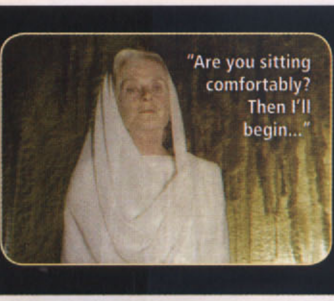
Outside the Lower Docking Bay, the Doctor uses philosophical discussion to distract an existentialist guard, Arnheim (Chris MacDonnell).

■ Arnheim – named after the German-born Rudolf Arnheim (1904-2007), author of *Art and Visual Perception: A Psychology of the Creative Eye* (1954) – was envisaged, for comic purposes, as a 'huge, Neanderthal thug'.

■ "Tell me, what do you think of the assertion that the semiotic thickness of a performed text varies according to the redundancy of auxiliary performance codes?" Arnheim asks the Doctor – a paraphrase from page 249 of John Tulloch and Manuel Alvarado's Media Studies reader *Doctor Who:* ►

"What *have* you been reading? I'd stick to the *Doctor Who Pattern Book* if I were you."

"Go on. Kill the pair of us and nick the spaceship. I dare you."

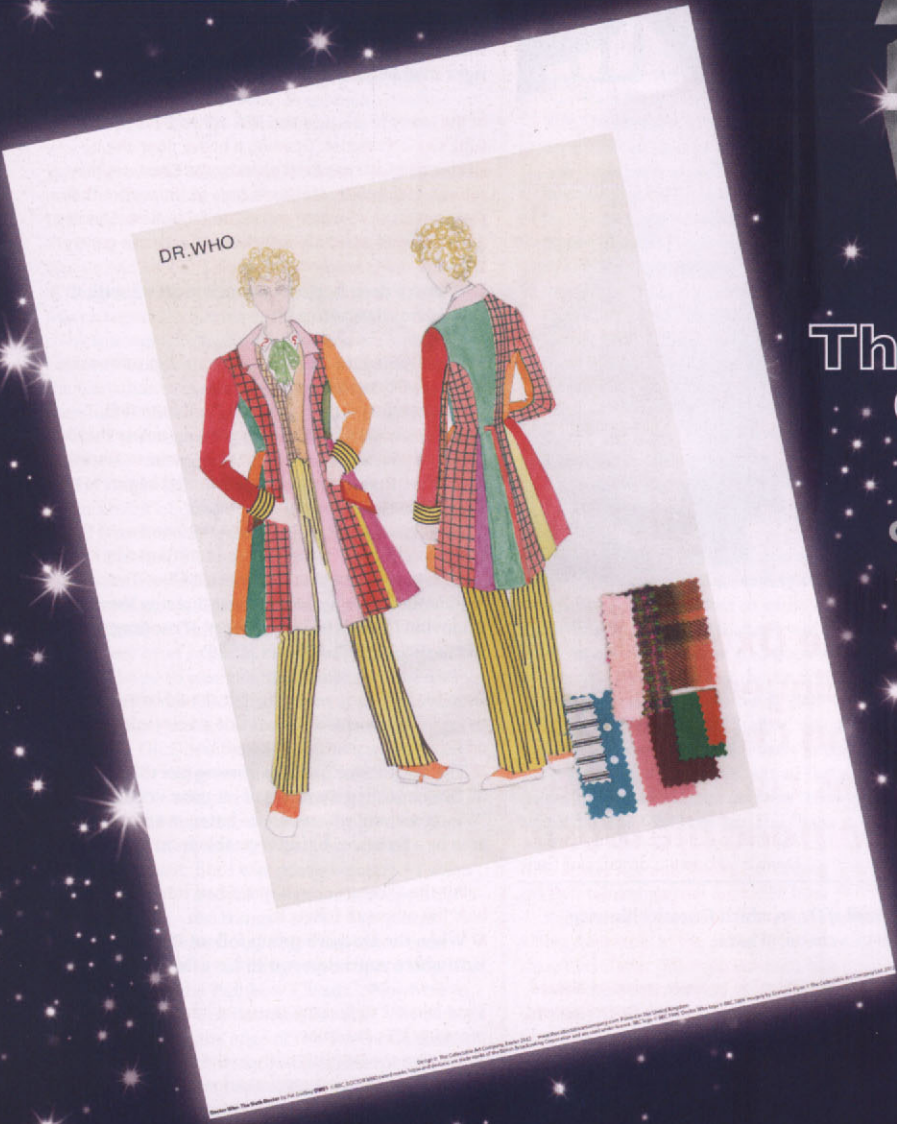


"Are you sitting comfortably? Then I'll begin..."

The Kane-Xana gang were notorious. Mainly for their hats.

A once in a lifetime opportunity to own the first in a series of Collectable Limited Edition Prints...

DOCTOR WHO™



The Sixth Doctor's Costume Design

by Pat Godfrey

Own one of only 1500 full size A2 reproductions of the original 1984 BBC Costume Design.

- Signed by Colin Baker and Pat Godfrey.
- Limited to 1500 prints worldwide
- Available for the first time!!
- Individually hand-numbered

Each print comes with a specially written and lavishly illustrated booklet entitled "From Script to Screen" which details the design and production process.

Includes a Collectable Art Company 'Certificate of Authenticity' which guarantees provenance and museum quality reproduction.

A dazzling coat of many colours!
From Script to Screen
The Sixth Doctor's Costume
Designed by Pat Godfrey
THE COLLECTABLE ART COMPANY

"It's a brilliant reproduction of my original work!"

Pat Godfrey
Former BBC Senior Costume Designer

"The booklet is superbly produced and presented; I learned a lot!"

Colin Baker

OFFICIALLY LICENSED BY BBC WORLDWIDE

Available at...

WWW.THECOLLECTABLEARTCOMPANY.COM

THE COLLECTABLE ART COMPANY

AVAILABLE FROM 1st MARCH 2012
VISIT THE WEBSITE TO PRE-ORDER NOW!

BBC

BBC, DOCTOR WHO (word marks, logos and devices), are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Imagery by Grahame Flynn © The Collectable Art Company Ltd. 2012.

Kane and Belazs watch as Glitz's spaceship is blown to bits. Oh look, there go the fluffy dice.

The Unfolding Text (Macmillan Education Ltd, 1983), as recommended to all of the series' writers by script editor Andrew Cartmel. The original quote (after Keir Elam, in *The Semiotics of Theatre and Drama*, 1980) makes the point that *Doctor Who* becomes denser in meaning when 'sets, music and so on' draw on associations additional to the immediate requirements of the narrative: the white Pickelhaube-styled hats worn by Kane's guards are suggestive of things Germanic, for example; and the Beckenham church organ sampled by composer Dominic Glynn for the *Dragonfire* soundtrack gives a Gothic horror ambience to the Restricted Zone scenes, in particular.

■ So, for Arnheim's sake: *The Fact of Fiction* – with its A-Level in Film Studies (North Herts College, 1988) and its BA (Hons) in Media Production (Bournemouth University, 1991) – thinks it a perfectly good assertion.

Sneaking inside the *Nosferatu*, Glitz finds himself at the point of Belaz's gun.

■ The *Nosferatu* Flight Cabin set was the Bannermen Fighter Flight Deck set from *Delta and the Bannermen* redressed… and accessorised with a pair of Cortina driver-naff fluffy dice hanging (presumably) from the rear-view mirror.

Meanwhile, Ace and Mel have safely arrived at the foot of the Ice Face…

■ … which proves to be an altogether more perilous descent, by rope and pulley, in the Target telling. Some way down, a spike of ice punctures one of the two canisters of Nitro tucked in Ace's belt – and the fumes from the canister nearly cause her to pass out, and fall before she's saved by Mel. This would appear to correspond to the 'poppy field' sequence in *The Wizard of Oz*, in which Dorothy likewise succumbs to a chemical haze.

'Daphne Oxenford later played an elderly Agatha Christie in scenes cut from *The Unicorn and the Wasp.*'

Belazs declares her intention to leave Iceworld aboard the *Nosferatu* – but, distracted after the Doctor arrives, she ends up at Glitz's mercy.

■ We're not told how the Doctor got past Arnheim… except in Briggs' novelisation, in which the Doctor tells Belázs [sic] that he '"persuaded your friend outside that experience is causal and existence doubtful. He's probably turned himself into a puff of blue smoke by now…"'

Observing the mark on Belaz's palm, the Doctor urges Glitz to pay back his debt to Kane.

■ When the Doctor turns to Belazs towards the end of the scene ("And as for you…"), he can be seen to be clutching the handle of his umbrella – an umbrella that wasn't there earlier in the same scene, because Mel has it at the Ice Face!

With the statue completed, Kane kills the sculptor: "No-one can ever look upon your work and live."

■ At rehearsal script stage, Kane's speech was considerably longer: "What more could you achieve with your life? You have found your true destiny in life, and fulfilled it. What would be the point of trying to live beyond it? Feel no fear. You are beyond that also. Embrace death with the same tranquil artistry with which you embraced your destiny… Your final sight shall be that of your ultimate achievement."

In the lower levels, Ace and Mel are pursued by Glitz's ex-crewmates. Opening a heavy door, the Doctor and Glitz are fired upon by the Creature; they retreat. Meanwhile, Mel hurls cans of Nitro after their pursuers… one of whom carries on regardless. She and Ace run – and when Mel knocks her head on a gantry stair, Ace drags her undercover…

■ … into a deep horizontal crack in an ice wall, in Briggs' novelisation.

The Creature burns through the door – but turns aside when the Doctor throws Glitz's gun away.

Belazs tells Kracauer that Kane will soon find someone younger to take their places – unless they kill him first. While Ace tells Mel her real name is 'Dorothy', Kracauer enters the Restricted Zone, and begins to raise the temperature of Kane's cabinet…

In a Crystal Passage, Mel and Ace come across the Doctor and Glitz – but all four are confronted by Glitz's former crewmember Pudovkin (Nigel Miles-Thomas)…

■ … named after Russian Soviet director Vsevolod Pudovkin (1893-1953), a pioneer of montage whose works included *The Mother* (1926).

Despite the freezing process that should have destroyed his memories, Pudovkin advances menacingly on Glitz, overwhelmed by hatred…

■ The Target book has Glitz coming face to face with all five remaining members of his crew – one being 'Winterbottom', who was once bitten in an unfortunate area by a ferocious biting vegetable from Vega-3.

… but the Creature shoots him down from behind. It bids the others to follow it.

■ When the Doctor's group follow, Pudovkin's body isn't where you'd expect it to have fallen!

Kane awakes to find the statue of Xana melting – and promptly kills Kracauer.

Guiding the Doctor's party to the Singing Trees, the Creature activates a 'polydimensional scanning imager' to summon up a hologrammatic Archivist who describes how Kane, formerly of the notorious Kane-Xana gang, was exiled to Svartos from his home planet of Proamon.

■ Telling the story is veteran actress Daphne Oxenford (1919-), for many years a mainstay of the BBC Light Programme's *Listen With Mother* (1950-82). Oxenford would later play the elderly Dame Agatha Christie in a 1976-set prologue/epilogue to *The Unicorn and the Wasp* (2008) that never made the final cut.

■ In *Superman* (1978), scenes set inside the frozen Fortress of Solitude likewise showed hologrammatic characters being activated to exposit the past.

Kane tells Belazs that she may, after all, leave him – and kills her.

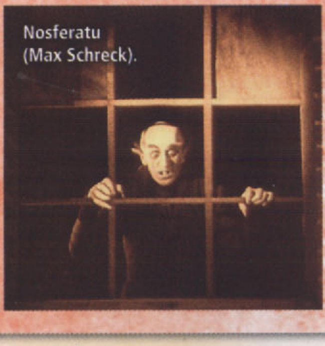
What Kane fears most is heat, realises the Doctor: "What better way of protecting the real treasure than to leave a fire-breathing dragon to guard it? What better protection than if the dragon is the treasure?" The Creature opens up its huge head to reveal a fiery crystal inside – a source of intense optical energy.

■ In the storyline, the true nature of the Creature became apparent when our heroes cornered it in a refrigeration bay – where heat from the refrigeration units caused it to melt, revealing a skeleton of crystals; missing parts of an opto-electric circuit used to power the Pyramid.

■ Stage directions describe the Dragonfire's reveal rather differently – the Creature unfolding 'The sheath of its head' to expose its skull, a 'glittering structure' of gemstones, gold, platinum and unknown metals.

Listening in, Kane declares: "At last. After 3,000 years, the Dragonfire shall be mine!"

'A CHILLY DRAFT FROM DOOMSDAY'



Nosferatu (Max Schreck).

Kane's death scene actually conflates three film references: to *The Wizard of Oz* (1939), to *Raiders of the Lost Ark* (1981), and also to the silent horror film *Nosferatu: Eine Symphonie des Grauens* (1922), in which Dracula proxy Count Orlock (Max Schreck) meets his doom beside a window letting in the light of the rising sun.

In his book *From Caligari to Hitler* (1947), the original Kracauer quoted the original Balázs' assessment of *Nosferatu* as 'a chilly draft from Doomsday'. Well – *Nosferatu* is the name given to Glitz's ship, of course; and Kane is clearly a vampire of sorts, periodically returning to his cabinet/coffin. The rehearsal script underlined the analogy, with a poster on the wall of Ace's Quarters being 'The official photograph of Hess [*ie*, Kane] – to which Ace has added fangs – hanging lop-sided and staring down evilly.'

PART THREE

FIRST BROADCAST: 7 DECEMBER 1987

Kane calls duty guard Bazin (Stuart Organ), describing an 'Aggressive Non-Terrestrial' in quadrant six: "Bring me back its head."

■ As the co-founder of the hugely influential magazine *Cahiers du cinema*, Frenchman André Bazin (1918-58) helped develop *auteur* theory.

Wanting to know more about Proamon, the Doctor goes with the Creature to consult the star charts Glitz claims to have seen in the Ice Garden. Meanwhile, Bazin and the more experienced McLuhan (Stefanie Fayerman) tool up and head off on their 'ANT' hunt.

■ Originally Eisenstein, Bazin's partner's name was changed so that Iceworld might not appear to be managed exclusively by people of (mostly Eastern) European origin - hence McLuhan, after the Canadian communications theorist [Herbert] Marshall McLuhan (1911-80), whose *Understanding Media: The Extensions of Man* (1964) gave the world the phrase 'the medium is the message'.

■ The Target telling has McLuhan frustrated by Bazin's habit of quoting the Rule Book at her: 'If she could have her way with his Rule Book, he'd never again be able to sit and swallow at the same time!'

■ The same source labels the weapon that McLuhan passes to Bazin: a Cosmolite .65 gigawatt bolt-beam Heavy Combat Gun, weighing ten kilos.

■ The very brief cutaway in which Mel suggests a game of I-Spy to pass the time while she, Ace and Glitz wait for the Doctor to return is all that remains of a far longer scene lost from the rehearsal script. Originally, Glitz bemoaned the fact that "we're sat twiddling our digits in some benighted wodge of permafrost," leading Ace to sigh, "I wanted some adventure... I wanted to see something exciting... Just for once in my life..." Glitz sympathised - "believe it or not, but I was young once. [...] I was a right tearaway" - and his 'pregnant introspection' continued: "Ah - the things I seen... The places I been... Me and the Good Ship *Nosferatu* - been everywhere together... Riding on the Space Winds... Diving through the Rainbow Clouds... Nowhere to go but onwards... The Asteroid Breaks... The Nebula Ridges... Out past the edge of the Twelve Galaxies..." 'Staring at him with wide-eyed enchantment', Ace boggled: "You've been outside the Twelve Galaxies...?" Reinstated in Briggs' novelisation, this dialogue was surely intended to set up the original climax - in which Glitz and Ace would have gone off to explore the universe together.

Kane tells his mercenaries that once the Dragonfire is his, they'll all be able to leave Svartos – and orders them to spread terror throughout Iceworld, driving everyone towards the *Nosferatu*.

Elsewhere, the Doctor concludes that the Ice Garden star charts are out of date by 2,000 years or more.

■ "With silver bells and cockle shells/and ice gardens all in a row," murmurs the Doctor, paraphrasing the traditional nursery rhyme *Mary, Mary, Quite Contrary* (sometimes said to be a diss of Mary, Queen of Scots).

■ Originally, this scene was divided by a (later deleted) shot of the Freezer Centre, over which the Announcer announced: "Would the parents of Joanne Foxley, aged three, please go to the High Security Compound?" The real Joanne Foxley, who attended one of the studio recordings, was one of three girls from an Ealing youth theatre whom Briggs had spoken to while developing Ace; according to Aldred, "[Joanne] said to me that she'd done an experiment that had gone wrong and she'd blown up large chunks of the art room by accident." (Casting notes dated late April 1987 suggest that the little girl, eventually 'Stellar', was at one point named 'Joanne' - after Ms Foxley, we presume.)

■ As scripted, the Doctor named three of the (fictional) constellations seen on the star chart: the Waterfall, the Old Man and the Great Lever.

Glitz leaves Ace and Mel at the Singing Trees, heading off to fetch commercial explosive from the *Nosferatu*...

Kane's mercenaries attack the Refreshment Bar, killing Anderson. In the panic, the woman Customer's daughter, Stellar (Miranda Borman), hides under a table.

With the Doctor having given the map to the Creature, Bazin tracks the pair of them returning from the Ice Garden; the Creature fires on Bazin and McLuhan, enabling the Doctor to rush past. While the Doctor collects Ace and Mel, Bazin again picks up the Creature's trace... but finds only Stellar. Approaching from behind, the Creature shoots at and wounds Bazin.

While the Doctor leads Ace and Mel towards his TARDIS, the Creature carries Stellar to the Freezer Centre. Glitz arrives at the Lower Docking Bay just as the door is closing.

■ Originally, Briggs wrote in a bizarre Restricted Zone encounter here, between the little girl (later Stellar) and Kane, in which the latter emerged from his cabinet and stared at the girl, who nervously held out her hand - 'Offering her teddy to Kane'. Having considered this for a moment, Kane turned and left. Given Briggs' evident fondness for vintage film, the scene seems vaguely reminiscent of a moment in the first Universal *Frankenstein* (1931), in which peasant girl Little Maria (Marilyn Harris) tries to interest Boris Karloff's Monster in a game of throwing flowers.

The *Nosferatu* launches. Kane watches on from the Restricted Zone – then explodes the ship remotely, to Glitz's horror.

An A.N.T.

■ Rather than herding every last one of Iceworld's inhabitants into the one ship, the novelisation has 2,000 people evacuate in 500 ships - all of which are simultaneously destroyed by Kane, who's thinking that: 'There must be no witnesses to the terror which was just starting. No cries of warning. No one must escape.'

■ Mel will later point out that Kane has now killed all of his mercenaries... so why bother recruiting them in the first place? (In fact, early drafts showed that Kane hadn't, in fact, sacrificed all of his cohorts - some of whom the Doctor, Mel and Glitz would go on to encounter in a lost Cryogenics Chamber scene...)

Inside the TARDIS, the Doctor studies his star charts – and sees that there is no planet Proamon. Heading back into Iceworld, Ace leaves the Doctor and Mel to pick up a couple of cans of Nitro from her Quarters. While Glitz runs into Stellar's mother in the Freezer Centre, Ace arrives at her Quarters – where Kane is waiting.

■ How does Kane know to find Ace here?

Meanwhile, McLuhan and Bazin have ambushed the Creature – but its laser-decapitated head opens up, and the 'Dragonfire' kills the pair of them. Arriving at ►

NO MORE DODGY DEALS

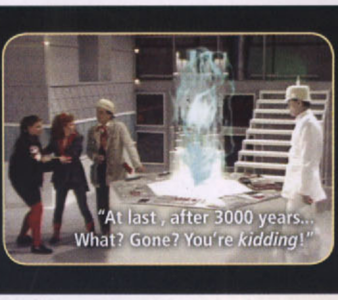
Mel and Glitz's Iceworld adventures continued, you'll remember, in the short-lived BBC1 sitcom *How Much For Just the Planet?* (1988). With Mel struggling to keep Glitz on the straight and narrow, and Glitz only interested in garnering grotzits, their bungling mismanagement of the Freezer Centre – helped by Mollie Sugden's Cleaning Lady, hindered by Ken Campbell's space policeman Investigator Stubbs – provided the focus for seven episodes' worth of alien hi-jinks... but only, sadly, in a fever dream of potential *Doctor Who* follow-ons listed by Mark Wright in a feature in **DWM** 301 (with Gareth Roberts and Roger Langridge providing a tie-in comic strip purportedly published in *Look Out!* magazine).

To date, Bonnie Langford's Mel has only made one further *Doctor Who* appearance, in the baffling charity effort *Dimensions in Time* (1993) – and so, for an idea of what might really have happened to Mel and Glitz post-*Dragonfire*, we turn instead to Steve Lyons' *New Adventures* novel *Head Games* (1995). Here, we're told that their partnership soon dissolved, and Mel attempted to hitch-hike her way back to the decimated future Earth, dreaming of pulling its scattered populace together – only to end up stuck in a slate quarry campsite on the planet Avalone for two long years. Whereupon Glitz returns, revealing that he's mis-used a computer program she designed in order to swindle the Galactic Banking Corporation out of ten million grotzits. Going on the run, she ends up in the hands of an alternative Doctor from the Land of Fiction... who soon holds the real Doctor prisoner, too.

THE NEW
Doctor Who
ADVENTURES
HEAD GAMES
STEVE LYONS

Ultimately, the real Doctor confesses that, realising Fenric had sent Ace to him, he mentally influenced her decision to leave the TARDIS: "I couldn't avoid my new responsibilities any longer... You didn't have a role in the mission." He takes her back home, but they part on bad terms: "You're a liar and a user and quite possibly a murderer," she tells him. "I don't wish to know you any more!"

The Doctor and the biomechanoid take time out for a bit of star-gazing.


"At last, after 3000 years... What? Gone? You're *kidding*!"

"Nooooo!"

Mel and the Doctor try to remember when they first met.

"All right, doughnut? So why are you going off with Glitz then?"

◄ the scene, the Doctor removes the crystal and gives it to Mel. Finding Glitz in Ace's Quarters, all head off in search of the missing Ace.

■ Presumably, Glitz went to Ace's Quarters in search of the stash of Nitro she mentioned – but how does he know where Ace's Quarters are? He must have been to her room before... (Sorry, did the pictures in your head just come back?)

■ Briggs' drafts contained a lengthy Cryogenics Chamber sequence in which Glitz uses Ace's cache of explosives to rig a booby-trap... whereupon the last of Kane's mercenaries pursue the Doctor and Mel into the Chamber. Led by 'Sarris' – named after *Village Voice* film critic and *auteur* theorist Andrew Sarris (1928-) – the mercenaries are disposed of thanks to the last of Ace's stash, which is stuffed inside her toy dog, Wayne (this being analogous to Dorothy Gale's canine companion, Toto).

Via the Iceworld PA system, Kane proposes a transaction to the Doctor: "The Dragonfire for the girl."

■ Meanwhile, in the Restricted Zone, Stellar places her Teddy in Kane's cabinet. The Target novelisation extends this scene further, with Stellar using a rag to retrieve the frozen bear, only to drop it – and watch it shatter 'like a glass ornament'. Tears trickle down Stellar's cheeks: 'They turned into tiny crystals of ice before they touched the ground.'

The parties meet in Kane's Control Room, where the Doctor describes how 3,000 years have passed since Kane was exiled along with the bio-mechanical Creature – his jailer.

■ "You know, for someone who's had the patience to wait around for 3,000 years, you seem to be in rather a hurry suddenly," the Doctor tells Kane. He's got a point: Kane calls out just two of his lowlier mercenaries on an ANT-hunt – who, tracker or no tracker, succeed in killing the Creature, something Kane's not managed to achieve in the last three millennia, in the space of roughly one hour?! As we've seen, the original *Pyramid's Treasure* storyline had Hess/Kane contracting fearless bounty hunter Razorback to take out the 'dragon' – which would at least have begun to illustrate the difficulty of the task. (It wouldn't have hurt for the Doctor and co to have found a few dead bodies of failed treasure-hunters and/or mercenaries in the lower levels, either.) Perhaps Kane didn't realise that the Creature *was* the treasure until it revealed its inner workings to the Doctor at the end of Part Two, and instead believed the Creature to be simply keeping the secret of the Dragonfire's location? If that's the case, it's far from clear.

All this time, a set of controls have lain dead, waiting for the energy source implanted inside the Creature; with the Dragonfire, Kane can return to Proamon and exact his revenge. The hostage Ace begs Mel to surrender the crystal; Mel places the crystal in the control circuit, and Ace is freed. The controls come to life, and the entire Iceworld colony – in fact, a spacecraft – detaches itself from the surface of Svartos.

■ At storyline stage, the powered-up Pyramid was revealed to be, specifically, a war vessel – the better for Hess' evil purposes.

"Take a look at your navigational equipment," the Doctor tells Kane – proving that Proamon was destroyed when its sun turned supernova 2,000 years before. Unable to revenge himself, Kane opens a shutter, exposing his frozen body to unfiltered sunlight; he melts away, leaving only a pile of clothes.

■ In Briggs' storyline, after the Pyramid has powered its way out of the shadow of the planet it drifts beside, its crystal circuitry focused sunlight on Hess, causing his demise.

■ Channelling that still-horrific *Raiders of the Lost Ark* shot, the job of making Kane's head 'melt' was contracted out to freelancers Stephen Mansfield and Susan Moore. Six wax skins were made from a clay sculpture (as opposed to a cast) of Edward Peel's screaming face; these were layered onto two fibreglass skulls, through which (non-red) liquid was pumped while hot air guns melted the wax. The shot was sped up some 30 times in editing, and mixed in with a shot of Peel's actual mouth.

'For the scene of Kane's melting face, six wax skins were layered onto two fibreglass skulls...'

Later, 'Captain Glitz' announces over the Iceworld Tannoy that he is "the new management".

■ Who's Glitz speaking to? The one living Customer?

In the TARDIS, Mel tells the Doctor that it's time she left him.

■ As originally scripted, our heroes bade their various farewells in the Freezer Centre, where Glitz told the Doctor of his intention to rename Iceworld *Nosferatu 2*: "You wouldn't care to crack a bottle of carbonated fruit alcohol over the bows, would you...?" The Doctor asked Ace if she needed a lift to anywhere, to which she replied: "Oh, don't worry about me... I'll be all right... Get a job somewhere..." Casting a glance at Glitz, the Doctor said: "There's always jobs for waitresses... But – not everybody can go exploring the Twelve Galaxies and beyond..." With Mel looking at the Doctor imploringly (but 'he seems not to notice anything'), Glitz made to leave: "No doubt our paths will cross again, someday, Doctor... Mel... Ace..." "Not if I can help it...!" remarked Ace, but 'no-one laughs'. Glitz departed – and, with the Doctor heading towards the TARDIS, Mel reminded him that Ace doesn't have anywhere to go: "I just thought – maybe..." "Oh – I don't think we need to worry too much about her," said the Doctor, with 'a twinkle' in his eye. Ace was 'trying not to burst into tears' when Glitz reappeared: "Come on, then, Sprog... Are you going to stand about all day...?" She and Glitz then headed off together as the Doctor and Mel entered the TARDIS.

■ In a parallel universe, therefore, Ace might easily have reappeared as Glitz's Dibber-like sidekick...!

■ As rewritten by Briggs to accommodate Mel's leaving, Mel told the Doctor: "You always kept me out of trouble – out there are a lot of people who need keeping out of trouble. It's a big universe"; to which the Doctor replied, "But Kane couldn't find a home" – then, "Think of me when you look at the stars..." This version was itself rewritten on the day of recording to incorporate, at Sylvester McCoy's request, parts of the Cartmel-authored piece he'd read while auditioning for the role of the Doctor ("Strange business, time...").

Glitz and Ace arrive, Glitz intending to fly the renamed *'Nosferatu 2'* to Perivale – and is surprised to discover that Mel means to stay with him: "And that means no more dodgy deals...!" Mel and Glitz exit, whereupon the Doctor offers to return Ace to Perivale via "the scenic route." "Ace!" exclaims Ace.

■ Back in Part One, Kane offered Ace the opportunity to travel "the Twelve Galaxies" by taking his coin – but the Doctor wasn't there at the time, so it's quite a coincidence that he now knows to ask Ace: "Do you fancy a quick trip round the Twelve Galaxies and then back to Perivale in time for tea?"

■ Briggs' next script, *The Curse of Fenric* (1989), describes how that time storm that transported Ace to Iceworld was whisked up by the entity known as Fenric, still trying to beat the Doctor at chess: "Do you think I'd have chosen a social misfit if I hadn't known?" the Doctor tells Fenric. "I saw your hand in it from the very beginning." The Doctor wasn't present when Ace told her origins to Mel – but he must have been filled in on her story off-screen at some point prior to here, since he now knows that Ace comes from Perivale.

Outside, Stellar reaches for the TARDIS door – before her mother stops her. Moments later, the ship dematerialises; Stellar giggles. DWM

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2012
AVAILABILITY Out soon

VHS

COMPANY Video
YEAR 1994
CAT NO BBCV 5181
AVAILABILITY Deleted

NOVEL

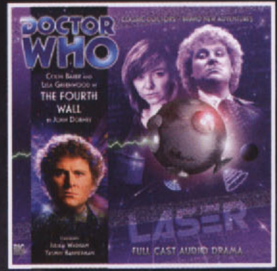
COMPANY WH Allen & Co PLC/Target Books
YEAR 1989
BOOK NO 137
AUTHOR Ian Briggs
AVAILABILITY Out of print

CLASSIC DOCTORS • BRAND NEW ADVENTURES

DOCTOR WHO
STARRING
COLIN BAKER AND LISA GREENWOOD

THE SIXTH DOCTOR TAKES ON DAVROS, THE DALEKS, THE WIRRN... AND A NEW COMPANION

THE CURSE OF DAVROS
JANUARY 2012



THE FOURTH WALL
FEBRUARY 2012

WIRRN ISLE
MARCH 2012

ORDER FROM BIGFINISH.COM AND ALL GOOD BOOKSHOPS
CREDIT CARD HOTLINE 01628 824102 FREE UK DELIVERY ON EVERYTHING

BIG FINISH

FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

BBC

DOCTOR WHO (word marks, logos and devices) and TARDIS are trade marks of the British Broadcasting Corporation and are used under licence. Doctor Who logo © BBC 1996.
DAVROS and THE DALEKS are © copyright the estate of Terry Nation, THE WIRRN are © copyright Robert Holmes and are used under license. Licensed by AudioGO.

A BATTLE OF ~~WITS~~ WIVES!

It's Valentine's Day this month! What better time could there be for Toby and Johnny's wives to take over their column!

If the love of your life is a *Doctor Who* fan should you SHARE THEIR ENTHUSIASM or JUST LEAVE THEM TO IT?

"I FINALLY MEET THE RIGHT GUY AND HE'S FROM ANOTHER PLANET..."

KATHERINE HADOKE SAYS: I'll let you into a little secret. It was never on my wish list to marry a sci-fi geek. Oops, sorry about that, I hear geekdom is fast becoming the new alpha male characteristic. I am clearly a slow developer.

So – having found myself in this bizarre scenario, as for many other partners, the choice arose either to immerse myself in all its glory, or to just let him get on with it.

The inner recesses of Toby's mind – his data storage sector – will forever be beyond my reach. There is some kind of weird half-man/half-computer thing going on there. Someone who in so many ways is endearingly human becomes super-humanly focused for the duration of every new episode. And, a little disconcertingly, when the credits roll he watches them just *once* to commit the whole lot to memory. (Does this mean he actually *is* an android?) Not only can he recall the name of some obscure actor in one episode of *Doctor Who* from almost 50 years ago, but he generally also knows of their previous and subsequent work, and their private life – not to mention what they had for breakfast. All of this may appear perfectly normal to you, but to me it is entirely alien. Although, interestingly, a little bit sexy.

Having discovered, therefore, that a complete understanding of his obsession will always elude me, you would think I might walk away from *Doctor Who* altogether. But I haven't.

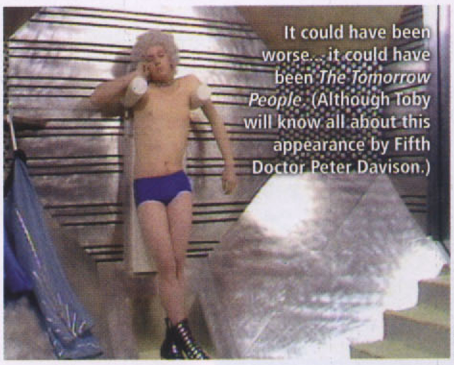
Since we have been linked romantically, I have watched countless episodes with Toby from all eras, and am regularly subjected to – sorry, am *party* to – *The Doctor Who Years** as we chat over a nightcap at Hadoke Towers. Luckily for me, *Doctor Who* is actually quite good. It has an underlying intelligence, subtext and lashings of shameless emotional depth. So it's not too torturous to share the passion, and it earns me lots of brownie points. Quite what I would have done if Toby had been obsessed with *The Tomorrow People*, I don't know.

"I love you more than *The Seeds of Doom*."

Right: Toby and Katherine's wedding cake. Aw.

Apparently I have even started dressing like a sci-fi babe recently. I mean, to be fair, I just thought I was enjoying a bit of a throwback to the 1980s when I dug out my thick black elasticated belt and leg warmers. What a marvellous bonus that my husband squeals with delight every time he looks at me. Up until this very moment he actually believed I did it for him, and he loved me all the more for it.

As I will always be of inferior knowledge when it comes to *Doctor Who*, a rare and interesting didactic dynamic has been created for our marriage. I am under Toby's tutelage, giving him a chance to revel in his old-fashioned, learned professor persona (he loves it), and me a well-earned break before I get back to explaining how to solve quadratic equations, hold a tune and dress fashionably.



It could have been worse... it could have been *The Tomorrow People*. (Although Toby will know all about this appearance by Fifth Doctor Peter Davison.)

© REX

'Toby's dedication may seem normal to you, but to me it's entirely alien. Although, interestingly, a bit sexy."

Now don't get me wrong, I wouldn't come back to an empty house, reach for a DVD from our obscenely stocked shelves and put my feet up to *The Destruction of the Silurians* (not a real story... obviously), but *Doctor Who*'s importance in Toby's life means that it goes without saying it deserves my respect. If there is anything that can take my husband away from me, or occupy his mind when frankly I'd like to be occupying it myself, it's *Doctor Who*. I believe one should stay close to the enemy. In fact, I think it's a good idea to nullify its enemy status as quickly as possible, by showing it some big old-fashioned love.

The best compliment my husband has ever paid me (and I know this because he put down his glass of Talisker to deliver it with utter sincerity – I'm certain if he had been wearing glasses they would have come off too), was to say he loved me... "more than *The Seeds of Doom* – and that's a classic." And in all seriousness I was flattered, because my journey into this crazy obsession has educated me enough to know the magnitude of that statement.

Throwing myself into *Doctor Who* has given me many pleasures; from being whisked away to glamorous convention destinations and meeting some really fabulous people (I do believe the nature of this show attracts a special kind of person, but that's another story), to seeing and going partway towards understanding that look of childlike delight in the eyes of the man I love. I wouldn't recant my decision for the world.

---

* A *Doctor Who* video compilation set to contemporary music, still available at *www.bbc.co.uk/doctorwho/video/index.shtml* – *Ed*

"YOU DON'T NEED A DOCTOR. COME BACK TO BED, HONEY..."

GIGI CANDON SAYS:

2001. Not long after Johnny and I started going out together, I was looking through a shelf full of videos in his flat. "*Doctor Who?*" I asked, "Is that still on?". "No, it finished in 1989," sighed Johnny. A pause. "Then came back for a TV Movie in 1996." "You like *Doctor Who?*" I asked. "Oh! I *love* it!" he grinned.

Now, at the time I took the "love" in that sentence in the same way I'd take it if someone said "Oh, I'd love a coffee," or "I'd love to see that film." But no, he *loves* it. And I love *him*, so therefore I must love it too – or at least love him loving it? Not quite. I mean I *like* it, which is better than "I can take it or leave it," which was how I felt years ago – and head and shoulders above "I actually *don't* like it," which was how I felt from 2005 on. I'll explain.

We watched the video, *Terror of the Autons*, and it was fine. I didn't not enjoy it. What I didn't like was being told *everything!* Why the Doctor was stuck on Earth, why Jo Grant replaced Liz Shaw, the many theories on the Doctor's relationship to the Master... I'd watched it, it was nice – I didn't need anything else. I was perfectly happy for Johnny to indulge his passion for *Doctor Who*, and in this I absolutely agree with you Katherine, it's a brilliant concept for a show. Seeing someone devoted to something so benevolent is lovely, but I felt I joined in *just enough*.

Three months into our relationship I could name all eight Doctors and finish off with "and Peter Cushing in the two 1960s Dalek films." I was on nodding terms with the Doctor; he was a friend of my boyfriend's, and that was just fine. I'm over the moon to be married to a *Doctor Who* fan rather than someone who gets ridiculously angry over a football match. At least Johnny and Toby aren't sizing up to *Blake's 7* fans in pub car parks every Saturday. [*Aren't we...? – J*]

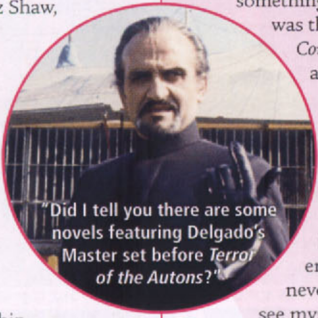
2005 – *Doctor Who* came back to television. And to cap it all *everyone loved it!* Friends in our local would prattle on about it, Johnny would explain how the Autons had been in it twice before, and they'd actually *listen!* You know the scene in *The End of Time* where *everyone* is suddenly the Master? That.

Johnny left our friends' wedding reception to watch *Dalek*. Every Christmas dinner at my parents sees Johnny scamper from a table of half-eaten food, in front of aghast guests, as he tells my mother that she's a saint for letting him watch the Special [*Angela Corcoran is a saint – J*]. With its aggressive new impact on our lives, *Doctor Who* became something I battled with for time. There was the show itself, then *Doctor Who Confidential*, and then repeats. After all this time of me being *so* polite to the Doctor, he had gone on the offensive and was stealing my boyfriend! This should have meant war!

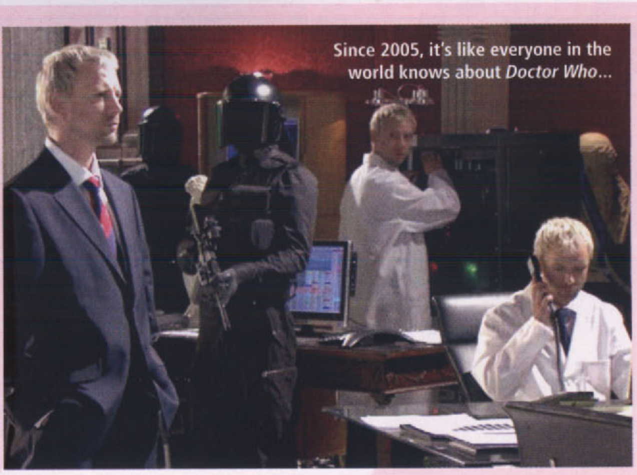
But it didn't. Watching Johnny watching *Doctor Who* makes me happy. To see him so thrilled and enraptured *is* delightful. I'll probably never go to a convention. I can't ever see myself getting concerned about UNIT dating – I'm happy with Johnny, why would I date a UNIT? And to cap it all, the opposing army has since gotten bigger. We have two children now, Peter named after Johnny's dad, not Davison; and Tara, named after a place of unparalleled beauty in Ireland, not *The Androids of...* [*Ahem.. You believe what you want to believe, my love. – J*]. Tara does a *brilliant* Dalek voice. One of Peter's first words was "TARDIS."

They *love Doctor Who*, and I've watched it with them countless times. I was even so blown away by Murray Gold's score during David Tennant's regeneration, that I showed it to my sister who wore a *What-has-HAPPENED-to-you?!* expression throughout. I realise Johnny's level of devotion pushed me away from *Doctor Who*. There was just too much of it, *all* the time. With my kids, however, we're making friends with the Doctor for ourselves, to enjoy it and to discover it on our terms.

Johnny loves *Doctor Who* as much as anyone can healthily love a TV programme, but the main thing,- as he's told and shown me many time, is that he loves *me* more than anything! [*True! x – J*] **DWM**

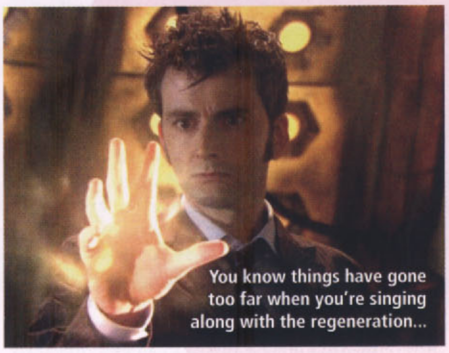


"Did I tell you there are some novels featuring Delgado's Master set before Terror of the Autons?"



Since 2005, it's like everyone in the world knows about *Doctor Who*...

'I'd been so polite to the Doctor, and he'd gone on the offensive and was stealing my boyfriend.'



You know things have gone too far when you're singing along with the regeneration...

Meanwhile, Johnny's mother-in-law had put his dinner in the oven.

HAVE YOUR SAY!

Move over fans! If you have a significant other – and undoubtedly better – half, get them to vote on whether they agree with Katherine or Gigi! Do they while away weekends watching marathon sessions of Season 19 with you? Or do they roll their eyes and wish you get a sense of perspective? They can make their voice heard if they register their vote on our Facebook page. They just need to 'like' the page, visit the polls section, and have their say.

www.facebook.com/doctorwhomagazine

If you – or they! – want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 14.) E-mail us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 441 we asked whether BBC bosses should bring back old Doctors to celebrate the 50th anniversary. You lot think it's a great idea...

BRING THEM BACK NOW, WE WON'T TAKE LESS	78%	NO, NO, NO, NO, *NO-000000 —*	22%

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODE 712 - TOOTH AND CLAW

AN ALIEN WEREWOLF IN SCOTLAND!

Royalty and lycanthropy this issue, as the Doctor and Rose make an unscheduled stop in 1879...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

"Do you think we've got the right house?" asks a shivering Emma. "Yes, definitely – that's an Eye of Horus on the welcome mat," says Chris. "I bet he's in there tweeting a picture of his dinner," tuts Michael, impatiently. The hapless trio have been ringing the bell for some minutes, but there's no sign of Will. "I hope he hasn't gone all showbiz and forgotten his Time Team pals now he's a famous star of TV's *Only Connect*," sighs Emma. Eventually, the door opens to reveal a flustered-looking Will. "Sorry," he pants. "Have you been waiting long? It's just I can't hear the doorbell when next door have got their telly on." Michael raises an eyebrow. "Really?" he asks. "Not like you to have any trouble with connecting walls."

"What have you been up to today then, Will?" asks Chris. "Well," replies the host, eagerly, "now those episodes of *Galaxy 4* and *The Underwater Menace* have turned up, I thought it was about time I updated my spreadsheet of missing episodes. Plus, I've been writing a song about *Tooth and Claw* that I thought I might perform for you later." Will nods towards his ukulele as the colour drains from the rest of the Team's faces. "Oh, that'll be... smashing," says Michael. "I know!" says Will, heading for the kitchen. "Right, get settled – I'll just open another bottle of wine before we start."

"Oh God, no!" hisses Chris as soon as Will is out of earshot. "We've got to hide that bloody ukulele." Emma nods: "Remember what happened when he got sloshed after we watched *Boom Town*?" she asks. "How could I forget?" says Michael. "*Margaret's Lament* went on for about 45 minutes." The three look pained at the memory, and resolve to stick the offending instrument under a cushion as soon as the lights have gone down.

Will soon returns and, after topping up everyone's glasses, presses play. Chris is immediately thrilled by the rather athletic display of masculinity that fills the screen. "Monks! Funky red monks! Ninja-skills, crazy red funky monks!" he says. "And in the style of Hong Kong action cinema," adds Will. "There's even a gong! Although the red dressing gowns and music do mean they look like a BBC One ident." Emma is also blown away by the all-action opening sequence. "I'm a big fan of the bluey-orange colouring, and it works so well with the Scottish Highlands and Shaolin Monks. The music's a great mix of the two cultures as well," she says.

"It's a slick start," agrees Michael. "Certainly a bit more dramatic than last week!"

"The inside of the TARDIS is very yellow today," notes Will. "At least it's not green."

Emma is delighted that the new Doctor and Rose's relationship is now firmly re-established. "They've really settled in with each other again. Although he's still not afraid to have a bit of fun at her expense, with a cheeky dig at her outfit."

Will agrees. "Their relationship is spot on in this story. They were a little bit annoying with their 'lovin' it' attitude in *New Earth* but *Tooth and Claw* is really getting the balance right," he says.

Michael is still thinking about Rose's clobber. "Does she get dressed in the control room while the Doctor is watching?" he wonders. "She looks like she's been putting things back in her rucksack. I can imagine that Barbara Wright would be appalled at such behaviour and hover with a cardigan to protect Rose's dignity."

Emma has another theory. "I bet she can do the dressing tricks where you can take a bra off without taking your top off. I can, it's something you learn during your teens." Poor Chris looks flustered at the thought. "Alternatively, she's just back from that enormous wardrobe room," adds Emma.

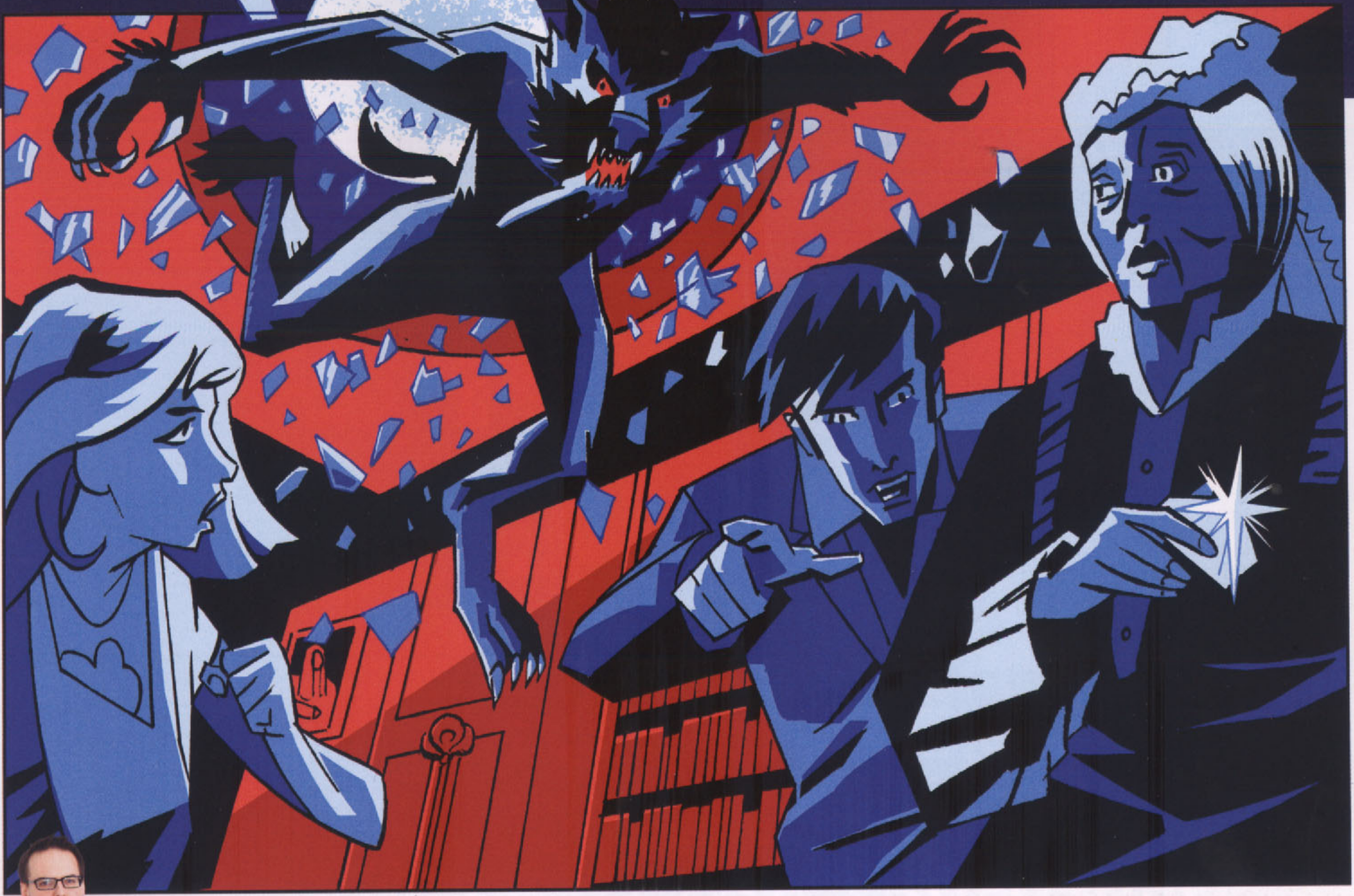
"This Doctor's rather on-trend, isn't he?" says Chris. "I count four layers – two t-shirts, a blue shirt and jacket, not to mention his coat. I know these 'modern' Doctors are a little more swish, but it can't be that cold!" Well, it does look a bit nippy on the windswept field where the TARDIS has landed, but things soon heat up when the Doctor and Rose find themselves surrounded by armed Scottish soldiers.

"Aw, the minute he's back in Scotland he goes all Scottish and remembers Jamie!" coos Michael. "I like him with the Scottish accent. Makes his normal voice sound a bit dull." The others are also soothed by his celtic tones. "I could listen to him lilt away all day," sighs Emma, while Will would like him to keep his new accent. "Lots of planets have a Scotland," he reasons. "Smart the way it disappears the moment the action kicks in, though."

Captain Reynolds and his soldiers haven't just been hanging around waiting for a mysterious blue box to appear on the horizon, though – they're escorting a rather royal VIP. "Notice Rose miming 'Queen Victoria' when the Doctor introduces her – little things about Billie Piper's performance show just how wonderful she is," says Chris. "Rose is clearly having a ball with this more relaxed Doctor, but she's in danger of not taking things seriously throughout the story," says Michael. "I completely agree, it's like the whole thing's not real," complains Emma. "She forgets it's the *real* past, not some period drama."

Queen Victoria invites the Doctor and Rose to follow her to the home of Sir Robert McLeish – which is, unfortunately for all concerned, the same house the fighting monks took control of at the start of the episode. Its occupants are now mostly locked in a cellar with a cage containing... something. "There are lots of puzzles emerging, aren't there?" says Will. "Who's in the cage? And why does Queen Victoria think someone is trying to kill her?" There's also the matter of a small wooden box that is

Run, Emma! It's a great hairy beastie!



"The Doctor's reaction the first time he sees the wolf is brilliant..." – WILL

carried from the Queen's carriage to the house, which Reynolds is not keen to discuss with the Doctor. "The Doctor getting told off for his curiosity is unusual - it's not often we see him as a subordinate, but he still gives off that air of superiority," says Chris. Perhaps the Doctor should have been slightly more alert, as he doesn't seem to have noticed Sir Robert's desperate hints that all is not well at the house.

"I'd like that telescope," declares Will, as the Queen and her party inspect the Endeavour, built by Sir Robert's late father, and a source of fascination to the Queen's late husband. The Doctor, on the other hand, isn't that fussed. "Rose is still the Doctor's human conscience when he starts pointing out the telescope's ineffectiveness - though again, she's not taking it all that seriously either. Has time travel lost a bit of its magic for Rose?" wonders Emma. "She's pretty flippant about it all now. Hands up who's enjoying her getting talked down to by the Queen?" The Team all raise a hand, although Chris looks slightly sheepish as he betrays his beloved Rose.

We learn that Prince Albert was also fascinated by the local tale of a wolf, but before Sir Robert can tell the story, the looming Father Angelo, leader of the monks, interrupts. "Sir Robert feels like a nicely rounded character even though he hasn't done much," says Will.

Rose is soon sent off to find some more suitable attire for dinner, but there's a surprise waiting for her in the wardrobe - a terrified young maid. "Rose talks to a servant! Hurrah!" whoops Michael. "We've not had one of those for ages." As the servant girl relays the story of the monks' attack, Rose does her best to reassure her. Or, as Will puts it: "Rose is trying to butter up Flora." The others groan.

Rose and Flora then discover an unconscious soldier, drugged by the monks, but before they can help, Father Angelo captures the pair and drags them off to the cellar. Big mistake! "Rose taking charge of the prisoners. Good companion work," says Will, approvingly. Soon it's all kicking off, as the mysterious Host sets about terrifying Lady Isobel, Sir Robert's wife, and the household staff. "Scary eyes from cage boy! And scary dialogue! How creepy is he?" says Will. "So let me get this straight - it's an alien in a human host, and it wants to possess Queen Victoria, right? Yet all of this plays perfectly as a classic horror story. That's something *The Empty Child* also did very well - making the alien threat fit right in with the surrounding world. I've got genuine chills, and they are indeed multiplying," says Chris, who is on the verge of losing control.

The beleaguered Sir Robert.

Emma is also full of admiration for the mix of science and magic. "It's wonderfully spooky, very Mary Shelly - and having a werewolf as the monster is pure Victorian gothic."

Speaking of the werewolf, it's time for the Host to reveal his true nature. "Eek! That transformation is even more stomach churning than Dr Constantine's gas mask!" says Emma. "It's a great bit of effects work," agrees Will. "Owes a bit to *An American Werewolf in London*, but then I guess you'd say that about any werewolf transformation now."

Elsewhere in the house, the Doctor has at last worked out that the werewolf legend is something he should be worrying about rather urgently - although it does take Father Angelo standing in the window, gazing at the moon and chanting "lupus deus est" before the penny finally drops. The Doctor also realises Rose has gone missing, so he darts off to find her, followed by Sir Robert and Queen Victoria, who stops only to shoot Father Angelo with a small gun concealed in the royal handbag.

Rose really lets the Doctor have it when he rescues her from the basement. "'Where the hell have you been?' I'll put that down to her being frightened, especially as she's done a great job of keeping the rest of the prisoners distracted and busy," says Chris approvingly. "Clever girl!"

"The Doctor's reaction the first time he sees the wolf - 'That's beautiful!' - is brilliant," says Will. "One of those moments that really sets him apart from other sci-fi heroes." Emma is not feeling as well disposed towards our hero. "The Doctor seems pretty useless at the moment," she complains. "He's barely even trying to stop the men from being massacred, and just lets the Captain go to his fate, knowing it's not going to buy them any time. Is he really trying to save the wolf because he thinks it's pretty?" Michael nods: "He treads a fine line in this story, between admiring the wolf and realising the danger they are all in. I do like this Doctor's easy way with people, even if he does forget that he's still being rude at times. That feels like the last vestiges of his previous incarnation," he says. ►

LIKE THAT? WATCH THIS!

It was a while before a werewolf appeared in *Doctor Who* - in 1988's *The Greatest Show In the Galaxy*...

EMMA SAYS: The cliffhanger to Part Three of *The Greatest Show in the Galaxy* is edge-of-the-seat stuff as the Doctor is trapped in a circus ring with a female werewolf – Mags – who has no control over her transformations when exposed to any form of lunar influence.

It's all part of a macabre talent contest, where failure means death. It might seem very different to *Tooth and Claw*, but *Greatest Show* was years ahead of its time... with the Doctor trying to satisfy three terrible judges with a series of ever more desperate cabaret acts!

“Pauline Collins is incredible. You forget real life and pray for her safety.” – CHRIS

AND YOU SAID...

ROGER DUNNING SAYS, VIA EMAIL The initial sequence, with the flying monks filmed in 'bullet time' is the most stylish opening to a *Doctor Who* story ever.

DEREK WHITE SAYS, VIA EMAIL So the Doctor's a fan of Ian Dury and the Blockheads, is he? Respect!

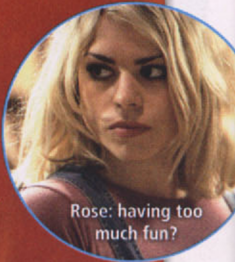
CLAIRE SUTHERLAND SAYS, VIA EMAIL It's startling to hear the name 'Jamie McCrimmon' again after so many years – but not quite as startling as hearing the Doctor speak in that gorgeous Scottish accent!

BLAINE COUGHLAN SAYS, VIA EMAIL There's a hilarious moment of comic awkwardness as Sir Robert asks whether no-one considered his household staff slightly odd. The Doctor fabulously just assumed that he was having some fun while his wife was away. The bemused look on everyone's faces is just priceless.

STEVE HIGGINS SAYS, VIA EMAIL “The correct form of address is 'your majesty'.” BLAM! What a badass!

DAVID BROWN SAYS, VIA EMAIL *Tooth and Claw* is sorely underrated. The CGI on the werewolf is one of the best effects the show has ever done and the transformation scene wouldn't look out of place in a horror movie. One was amused.

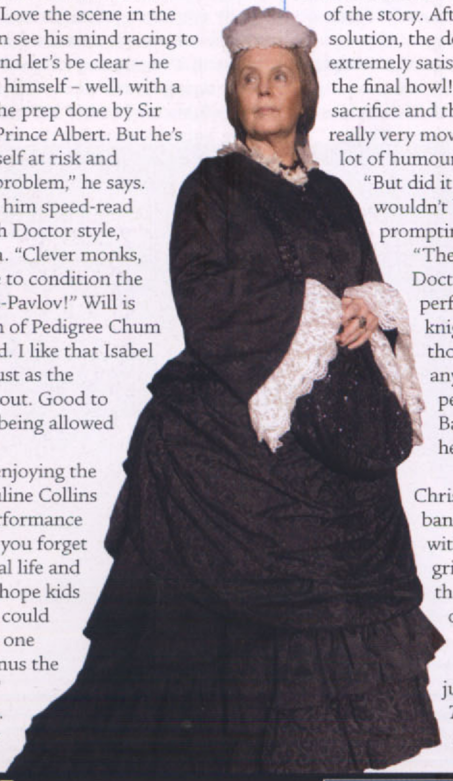
MEL JOHNS SAYS, VIA EMAIL It's a little worrying that despite all the horrific slaughter going on around her, Rose actually seems be having a fun time for much of this adventure. She's changed since she met the Doctor – and not necessarily for the better...



Rose: having too much fun?

ADAM ROBERTSON SAYS, VIA EMAIL After being set up in *The Christmas Invasion*, the origins of Torchwood are finally revealed. Who'd have imagined that Queen Victoria was responsible?!

In Issue 445, *The Time Team* will be catching up with old friends in *School Reunion*, and then in Issue 446 they will be off to France to meet the *The Girl in the Fireplace*. Email comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 15.



“Showing the Doctor on one side of the door, and the werewolf on the other is stunning. I wonder which is more dangerous?” asks Emma. “Actually, the whole thing is excitingly directed, with handheld camerawork bringing you into the action,” adds Will. “I wonder how younger viewers feel at this point, though,” says Chris, as the Steward meets his unseen, but obviously gruesome, demise. “I don't think the CG has aged particularly well, but this creature still has a presence. And boy, is it felt.”

Michael has often complained that the Doctor has seemed to be more of a bystander than an active participant in events, but he has no such concerns this time. “Love the scene in the library where you can see his mind racing to solve the problem. And let's be clear – he does actually solve it himself – well, with a bit of help from all the prep done by Sir Robert's father and Prince Albert. But he's the one putting himself at risk and actually solving the problem,” he says. “Shame we don't see him speed-read the books in a Fourth Doctor style, though,” adds Emma. “Clever monks, too – using mistletoe to condition the werewolf, and all pre-Pavlov!” Will is less convinced: “A tin of Pedigree Chum would be just as good. I like that Isabel spots the mistletoe just as the Doctor is working it out. Good to see other characters being allowed to be smart.”

The Team are all enjoying the royal guest star. “Pauline Collins is incredible. Her performance is the most human – you forget what happened in real life and pray for her safety. I hope kids are taking this in – it could be handy in an exam one day,” says Chris. “Minus the werewolf, obviously.” Michael likes her too. “She's playing it very forcefully, but with just the right amount of humanity. I love that she can take care of herself,” he says. “She's fab,” agrees Will. “Lying about shooting Father Angelo is a nice way to show her character.”

But what about Queen Victoria's special box? The Doctor is delighted when he realised the diamond inside is part of Prince Albert and Sir Robert's father's plan to keep the Queen safe. The telescope that failed to impress the Doctor earlier is actually a very impressive light chamber which, when used in conjunction with the diamond and the moon, creates a werewolf-killing beam. Handy! “The Koh-i-Noor diamond really ties in all the little elements of the story. After the last episode's wishy-washy solution, the destruction of the werewolf is extremely satisfying, and more great effects with the final howl!” says Emma. “Sir Robert's sacrifice and the Host asking to be destroyed are really very moving moments. For a story with a lot of humour in, it's also very sad,” adds Will.

“But did it bite her? I hope not – she wouldn't be too amused then,” says Chris, prompting groans from the others.

“The hard-nosed Queen exiling the Doctor is a nice surprise but fits perfectly,” says Will. “The actual knighting scene does jar slightly though. You aren't a sir or dame of anywhere. I suppose they have perhaps been raised to the Baronetage, which would make it hereditary,” he speculates.

“What a grim ending!” concludes Chris. “The Doctor and Rose banished, Queen Victoria infected with an alien disease, Lady Isobel grieving for her husband and now, the beginnings of an anti-Doctor organisation. But such a cracking episode, that I'm still excited to see if the rest of this series will be just as inventive and enjoyable as *Tooth and Claw*. Nice job, to all concerned!” he says. “Yes, nice little set up for the future from Queen Victoria, very ominous!” agrees Emma. “The Torchwood Institute will be waiting? Now that's exciting!” adds Will. “Well, that's time being changed there and then,” says Michael. “Unless, of course, Torchwood didn't mind that there was a mysterious man called 'the Doctor' helping UNIT all through the 70s and 80s.” Emma isn't too worried about that sort of thing.

“Sometimes it's good to sacrifice continuity for the sake of a good story. When you're dealing with audiences that are generations apart, minor updates to the niggly past like that can be refreshing,” she says. Will goes slightly pale. “Oh, I don't mind,” says Michael. “I like that it complicates things even more, plus we've got the ever-convenient Time War to explain away things like that now.”

The Next Time trailer causes even more excitement than usual. “OH MY GOD, Sarah Jane Smith and K9!” whoops Will. “Consider me bloody excited,” adds Chris.

“Right,” says Will, knocking back the dregs of his third large glass. “Who's ready for my song? I'll just grab the ukulele!” Having forgotten to hide it in all of the wolf-based excitement, Emma, Michael and Chris shift in their seats as Will starts to strum... DWM

Visit *www.youtube.com/watch?v=eiBPcf0SX20* to hear Will's Time Team song.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	1,469
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	225
ONE OR MORE REGULARS INCARCERATED...	268

CLASSIC DOCTORS • BRAND NEW ADVENTURES

FREE DOWNLOAD!
BLOOD OF THE DALEKS PT 1
(50-MINUTE EPISODE)
AVAILABLE FEB 17-19 AT
HTTP://SALE.BIGFINISH.COM

DOCTOR WHO

THE EIGHTH DOCTOR ADVENTURES

Starring PAUL MCGANN and SHERIDAN SMITH

THE MASSIVE FEBRUARY SALE!

EACH SEASON ON SALE FOR ONE DAY ONLY!

SEASON 1 SALE	SEASON 2 SALE	SEASON 3 SALE	SEASON 4 SALE
8 RELEASES	8 RELEASES	8 RELEASES	10 RELEASES
FEBRUARY 20	FEBRUARY 21	FEBRUARY 22	FEBRUARY 23
£35 OR £5 EACH	£35 OR £5 EACH	£35 OR £5 EACH	£40 OR £5 EACH

ONLY AT HTTP://SALE.BIGFINISH.COM

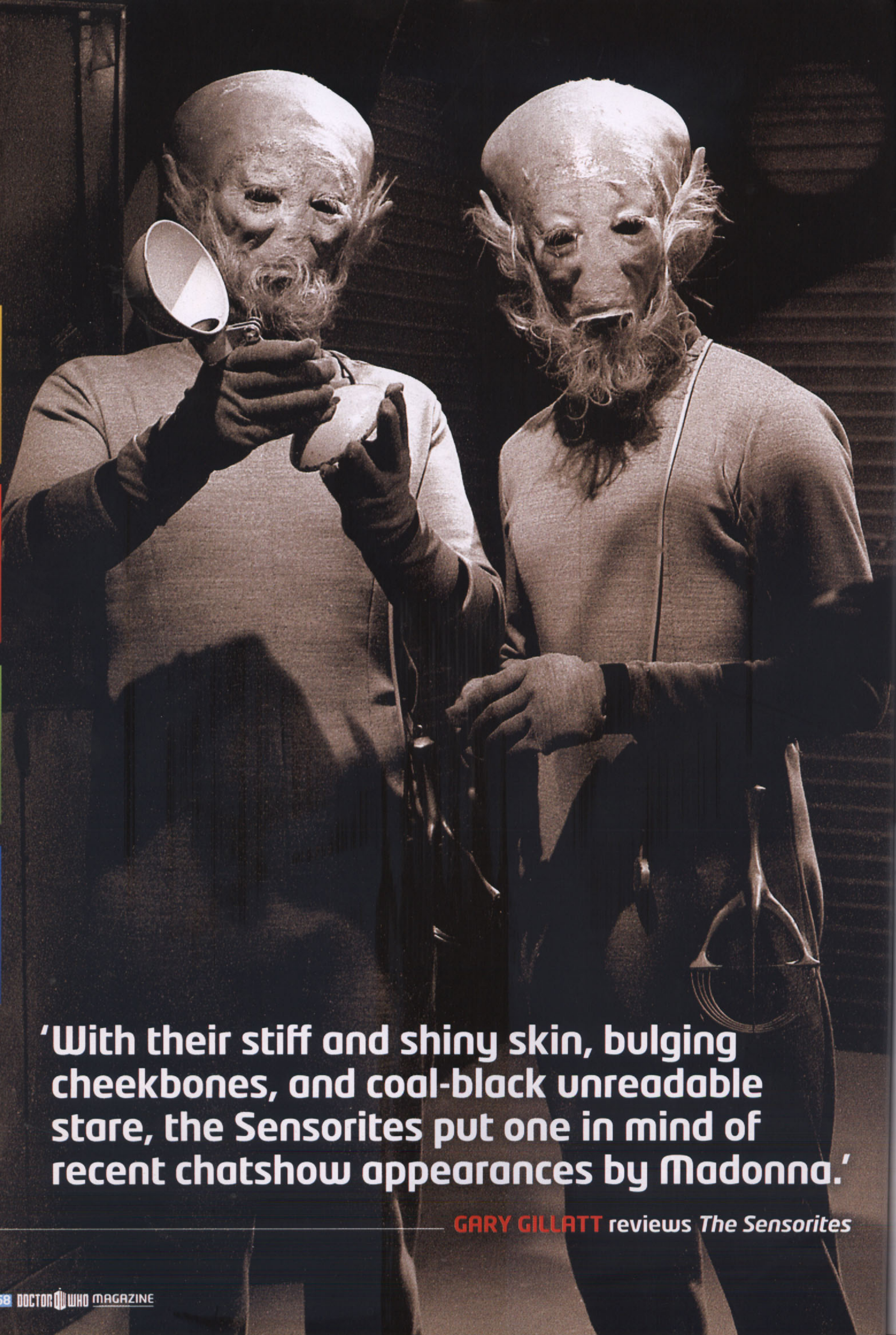
CREDIT CARD HOTLINE 01628 824102 FREE UK DELIVERY ON EVERYTHING

BIG FINISH

FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

BBC

DOCTOR WHO (word marks, logos and devices) and TARDIS are trade marks of the British Broadcasting Corporation and are used under licence. Doctor Who logo © BBC 1996.
DAVROS and THE DALEKS are © copyright the estate of Terry Nation and are used under license. Licensed by AudioGO.



'With their stiff and shiny skin, bulging cheekbones, and coal-black unreadable stare, the Sensorites put one in mind of recent chatshow appearances by Madonna.'

GARY GILLATT reviews *The Sensorites*

THIS ISSUE

REVIEWS

DVD

- *The Sensorites* 69

CDs

- *Series 6: The Original Soundtrack* 71
- *Earthshock* 71
- *The Lost Stories: The Fourth Doctor Box Set* 72
- *The Companion Chronicles: Beyond the Ultimate Adventure* ... 72
- *Army of Death* 72
- *The Art of Death* 73
- *Elisabeth Sladen: The Autobiography* 73
- *Zoom In When You See the Tears* 73

COMING SOON...

DVD

- *Revisitations 3* 74
- *The Face of Evil* 75

CDs

- *Darkstar Academy* 76
- *The Renaissance Man* 76
- *The Fourth Wall* 77
- *The Companion Chronicles: The Selachian Gambit* 77
- *Bernice Summerfield: Road Trip* 77

The Sensorites

DVD 2|entertain

STARRING William Hartnell (the First Doctor), Carole Ann Ford (Susan), William Russell (Ian), Jacqueline Hill (Barbara)
WRITTEN BY Peter R Newman
DIRECTED BY Mervyn Pinfield, Frank Cox
FIRST BROADCAST
20 June – 1 August 1964
RRP £20.42

If visualised on a graph, with THRILLS along the *y*-axis against TIME on the *x*, *The Sensorites* would plot a resolute diagonal from top left to bottom right. However, while the story offers steadily diminishing returns over the course of its six episodes – each, it feels, of around 87 minutes – there is at least time for one's mind to wander to weightier matters. And so it is that today we will consider such thorny questions as: What is the future for mental health care in Britain? Can a fair society be built on fear? How do Sensorites reproduce? And who is Carol Richmond's secret hair stylist?

But first: praise where praise is due. It's June 1964, mere months into *Doctor Who*'s near half-century journey, and we're seeing it do things for the first time. The TARDIS lands inside the show's first spaceship – the first of so very many – and this scenario is so radical that the spaceship doesn't even require a name. On the flight deck, the Doctor and his companions Ian, Barbara and Susan find two crew members slumped over the controls and declare them dead. (It's the first instance of a leap-to-conclusions fatalism that becomes rather a theme of *The Sensorites*.) With a shiver, Susan declares an instinctive dread of the place. There's a sinister rumble of a kettledrum courtesy of composer Norman Kay. This has a subtly transporting effect, because Kay also provided the incidental music for *Doctor Who*'s astonishing first episode. And so, as Susan peers nervously into the gloom, Kay's sparse, bleak score – flute, timpani and muted trumpet – brings echoes of that foggy junkyard, and the moment crackles with all the possibility and potential of *Doctor Who*.

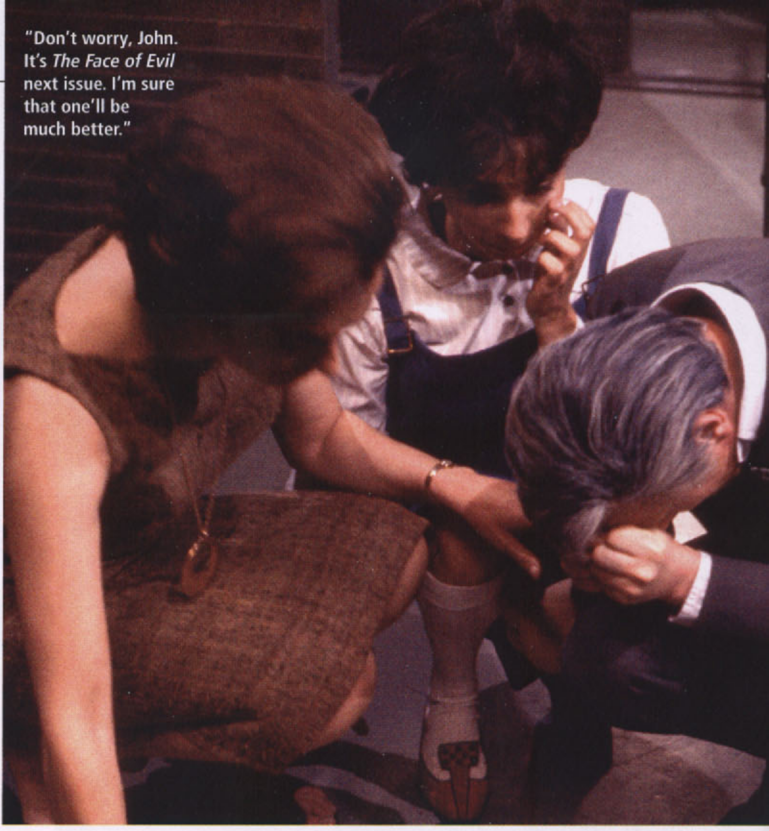
BBC DVD
DOCTOR WHO
THE SENSORITES
PG
DVD
The WILLIAM HARTNELL Years 1963-66

But it doesn't last. From here, that line on our graph begins its steady descent. The uncanny atmosphere is dissipated by the waking of the crew of the SS Spaceship, who prove immediately unbearable. In charge is the lettuce-limp Captain Maitland, who speaks like English is entirely new to him. In fact, he speaks like speech is entirely new to him. "My. Name. Is Maitland," he tells us, in swoops and pauses. "This. Is Kerril Richmond. ►

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
LOCKSMITH
Willsher

DVD

Illustration: Ben Willsher



"Don't worry, John. It's *The Face of Evil* next issue. I'm sure that one'll be much better."

> **'The Doctor completes his journey from anti-hero to plain hero. Hartnell keeps the whole thing alive...'**

◄ My co-astro-not." He means Carol Richmond, his co-astronaut. Carol is very posh most of the time, and when asked by Barbara where the water is kept, she gives her best Celia Johnson: "It's deyn thar." These astronots, born in the twenty-eighth century, provide *Doctor Who*'s very first insight into what the future holds for the human race. In their time, the whole south of England is "Central City," so it's uninterrupted tarmac from Brighton to Birmingham. This news will undoubtedly depress anyone currently campaigning to save the Chilterns from High Speed 2.

Maitland's ship is trapped in the orbit of a planet called the Sense-Sphere, and he and Carol have been held in suspended animation. They sense that the local inhabitants, the Sensorites, have popped up to feed them from time to time. This conjures a fleeting, bizarre image involving spoons, bibs and an awful lot of wet wipes. As Maitland talks, we're shown mysterious hands stealing the TARDIS lock. This is happening no more than five yards away, so it tests one's patience when nobody notices.

The ship shakes violently. It's falling out of orbit towards the planet. What follows, as the Doctor fights to save the ship from crashing, seems so familiar as to be cliché – but again, this is his first time. "Stabilisers, Maitland!" he shouts. "We're going to hit!" screams Susan. "Jet reverse port!" yells the Doctor. "Jet reverse starboard!" The planet races up to meet them, filling the viewscreen. "We're heading straight for point of impact!" shouts Carol, rather self-evidently. It's a shame that the Doctor merely twiddles some small knobs on the control panel, and doesn't elbow Maitland – who's an unmitigated liability – out of the pilot's chair so he can grapple with the big control levers; physically heaving the ship out of its nosedive. But while the Doctor saves the day, the chance for an iconic hero moment is missed. It's something the show will learn to do much better. Furthermore, the reason for this sudden panic remains unclear. It's suggested that the Sensorites are trying to scare the bejesus out of the humans, leaving their minds more susceptible to control, but that doesn't really fit with what we later learn about them. Swap two pages in the script and it might have served as a cunning distraction for the Sensorites' lock-stealing antics.

A sense of the strange is recaptured for a few moments as Barbara and Susan explore the ship, where they are menaced by a third crew member, called John, who shuffles about like a zombie. (That said, even in his living death, John shows more wherewithal than Maitland and Carol put together.) We score our first proper look at a Sensorite with the first cliffhanger. It startles Ian as it peers through the flight deck window from space, seemingly trying to find a way in. It's hardly *Salem's Lot*, but it's still a spooky moment. Sadly, the Doctor isn't impressed. "Oh, just ignore it!" he huffs, with a dismissive flap of the hand, which rather ruins the mood.

When compared with other humanoid aliens of the Hartnell era – the Voord, the Aridians, the Monoids – the Sensorites must be considered a success. With their stiff and shiny skin, bulging cheekbones and coal-black, unreadable stare, they put one in mind of recent chat show appearances by Madonna. And though essentially bald, they do wildly creative things with the rest of their facial hair. Long strings of beard are plastered up to their eyes like inverted sideburns. It's not so much a comb-over as a comb-under. However, for all their little absurdities, you do find yourself believing in these peculiar pixies – most of the time – and that must be the ultimate accolade for any *Doctor Who* monster.

The Sensorites' standoffishness stems from the fact that humans have visited the Sense-Sphere before, and since that day the Sensorites have been dying "from a fearful affliction." They have used their telepathic abilities to keep Maitland and crew safely in cold storage, but this power has unpicked the seams of John's brain. The Sensorites say they can cure him, but Carol – who's supposedly in love with John – is surprisingly defeatist, and seems ready to wash her hands of him. "He might as well be dead!" she wails. Perhaps Carol's attitude offers an insight into the state of healthcare on twenty-eighth-century Earth? Are loved ones abandoned at the first sign of mental inconstancy? Carol refuses to believe that John can be saved. "Oh, it's no use. It's too late." We might feel some sympathy if the scene did not immediately cut to Barbara talking to a Sensorite. "You can do something for John?" she asks. "Oh yes," says the Sensorite.

Some might consider it a tragedy that Barbara remains on the ship for two episodes as her friends descend to the planet. But as Maitland stays with her, it's a good deal for the viewer. The Sense-Sphere proves a curious place, and we are given many happy hours in which to idly ponder its mysteries. Sensorite society is based on a hardcore communist model, with individuals assigned fixed roles in society during childhood that will define them for the rest of their lives. From each according to their ability, as Marx put it. There is reference to a 'lower caste', but the First Elder assures Ian that all Sensorites are happy with their lot. Ian riffs on *Animal Farm* to suggest, "maybe some are happier than others." It proves a pertinent point, for there are clues to suggest the Sense-Sphere has a sinister history. We learn they have capital punishment, and discover, hidden in the palace of the Elders, a weapon called 'the disintegrator'. This can tune in on an individual Sensorite and boil his brains out through his nose, without him even knowing he's been targeted – although he may come to suspect something is amiss when his frontal lobe froths into his lap. It's a terrifying weapon when you think about it, more chilling in its implications than even the Conscience machine of Marinus, or Google, and makes one wonder if this ordered society might have been founded upon the threat of unwarned and instant execution by the state.

The Sensorites was made in 1964, and it's clear that Maoist China was the inspiration for the Sense-Sphere. The Sensorite Elders, whiskery and inscrutable, speak pure fortune-cookie homily. "No opinion can be worse, sometimes, than a very dogmatic one," cautions the First Elder of a colleague. Later, the City Administrator voices his dread of the alien visitors: "Their pleasant smiles conceal sharp teeth." (Although this may be more then just a figure of speech given how, in moments of anger, the First Doctor can come at you with his little Adipose fang.) It's familiar science-fiction shorthand to use a foreign culture as a touchstone for an alien race, but when a key plot point of *The Sensorites* turns out to be how, to humans, "they all look the same," the whole thing starts to feel rather crass and insulting to our intelligence. We must be thankful that they weren't given 'me velly solly' accents.

In all our time on the Sense-Sphere, we only meet male Sensorites. However, mention of a 'family group' might be taken to imply there are ladies stashed away somewhere. Perhaps they're cowering indoors, feeling bashful; after all, a polycotton onesie can be such an unforgiving garment. Or maybe there's only one gender on the Sense-Sphere, and when it comes to making baby Sensorites, the 'boys' get together and mingle some unseen pseudopodia. The tubby Administrator may be six months gone for all we know. It's a troubling image. Either way, there's certainly a feminine side to the Sensorites hidden away somewhere. Between episodes,

Maitland and Carol come to life... Well, sort of.

Carol scores a sexy new hairdo, and someone must help with that. The state-designated stylist likely leapt on her with giddy enthusiasm, desperate for a new challenge after a life spent backcombing ear hair into eyebrows.

Meanwhile, the plot plods on. It takes the Doctor roughly two seconds to realise that the cause of the Sensorite plague is poison in the water supply. It takes the viewer less than half that time. The Sensorites' long-term failure to solve this childish conundrum rather erodes one's sympathy for them. If even the planet's brightest brains hadn't considered the possibility of poison, then this might just be natural selection taking the scenic route. Happily, the Doctor appoints himself a one-man *CSI: Sense-Sphere*, and in one of the story's more vividly-directed sequences, he identifies the toxin – deadly nightshade – through application of the classic montage technique. However, in the face of his not inconsiderable efforts, the Sensorites prove no less defeatist than Carol. After Ian is poisoned, the First Elder waves his hands and moans: "Your friend his dying! There is no hope!" When the Doctor later makes a solo trip into the tunnels of the local aqueduct to find the source of the poison, the Elder wails to Susan: "There is no hope! You cannot save your friend!"

All this panic and melodrama does nothing to disguise the fact that *The Sensorites* suffers from a chronic lack of jeopardy. When the Administrator intercepts the vital antidote on its way to Ian and smashes it, you go: "Ooh! Nasty!" But then, one minute later, we cut to a mostly recovered Ian, with Susan saying: "It's lucky I could get some more." Actor Peter Glaze does his best as the Administrator, the villain of the piece; tilting his head back to suggest haughtiness, and that the humans might just be stinking the place out. But overall he feels about as threatening as a petulant toddler. The best performance in the story comes from John Bailey in the final episode, playing the deranged Ben Gunn of an Earth astronaut hiding out in the aqueduct. With just a few lines he conveys a complete inner life to his character, and it all suddenly feels real for one glorious fleeting moment.

The star of the show, the man who makes it all worthwhile, is William Hartnell. Here, we see the First Doctor complete his journey from anti-hero to plain hero, and Hartnell's total conviction keeps the whole thing alive. And *Doctor Who* is already cheerfully re-writing its own myth. "We've never had an argument," he says to Susan, conveniently forgetting that this whole business may have started as a mild curiosity in a junkyard, but continued as a right old barney in a police box. Back then, when we first met the Doctor, he appeared to be hiding from the universe. By the time of *The Sensorites*, he's the gadabout troublemaker we know and love, and apparently always has been. Before Ian and Barbara, he met Beau Brummel and the telepathic plants of Esto, and lobbed a parson's nose at Henry VIII.

As the Doctor faces down the Sensorites when they steal his lock, he has a line that sums him up perfectly. "I don't make threats," he says – friendly, but with an edge of steel. "But I do make promises. And I promise that I will cause you more trouble than you've bargained for."

You can easily imagine Matt Smith saying that line. For a moment, past and present click together, and your hair stands on end. That flash of connection you can feel is – as the Doctor puts it – quite the great spirit of adventure.

DVD Extras

Hurrah for the Restoration Team! The clean-up job on *The Sensorites* is sensational; a great achievement. If you're in any doubt about that, then take a moment to check the version of these episodes available on YouTube. They're splattered with muck, and flicker like a zoetrope.

We are also spoiled, as ever, by excellent production notes and a wonderfully wide-ranging commentary track. Moderator Toby Hadoke has become a real hero of the DVD range – so well-prepared, so unassuming – you find yourself wishing he had joined the team years ago. Hadoke is also the on-screen presenter of the documentary *Looking For Peter*, in which he dons his best fan hat and sets out to discover the life story of *The Sensorites*' forgotten writer, Peter R Newman. His wingman is researcher Richard Bignell, whose eyes shine at the thought of archives unexplored. At one point, they dash off on separate missions to either side of the camera, like Batman and Robin.

Looking For Peter is, to my mind, the finest *Doctor Who* DVD extra yet, so sharp is its focus, so skilled its execution, and so complete its fulfilment of its promise. It's a brilliant job of work by producer and director Chris Chapman. And it has a very moving tale to tell. When Hadoke discovers that Newman didn't commit suicide – as fan rumour has suggested – he says, with relief: "I'm looking to discover some fun stuff about *Doctor Who*, not uncover a man's disaster." However, there's no little sadness to Newman's own story – the story of a war hero whose ultimate enemy proved to be his own self doubt, and whose life would end in a sudden and bizarre tragedy. But there's joy here too, as *Doctor Who* gives something back – providing some comfort to Newman's family after so many years by showing that his name and his work lives on.

This review may have had some fun with *The Sensorites*; but here we are, discussing it in absurd depth. That's still a compliment. And Newman would surely be tickled to know there's an acoustic rock duo, based in Liverpool, called Sensorites [*www.sensorites.com*]. The Sensorites themselves wouldn't approve of all that loud noise in dark rooms, but it's Newman's work that inspired the name. It just goes to show that we can never know where a *Doctor Who* story – even one made 48 years ago – might take us next.

GARY GILLATT

Series 6: The Original TV Soundtrack

BBC
DOCTOR WHO
SERIES 6
MUSIC BY MURRAY GOLD

SOUNDTRACK Silva Screen

RRP £10.72

Matt Smith's second series as the Doctor was big, bold and, at times, head-scratchingly complex. Even Murray Gold, in his sleeve-notes, doesn't sound entirely sure about how all the pieces fit together. Six years in as *Doctor Who*'s composer, however, sees Gold's ability to dream up breathtaking scores and uncannily memorable themes undaunted. This two-disc set has much that is instantly recognisable due to the music being so pitch-perfect for the images it accompanied – the sunny to-ing and fro-ing of *Growing Up Fast* (Mel's childhood with Rory and Amy) from *Let's Kill Hitler*, for instance, and the epic sweeps of *5:02 PM* from *The Wedding of River Song*, impossible to imagine without the steam trains and swooping pterodactyls of the episode's alternative timeline London.

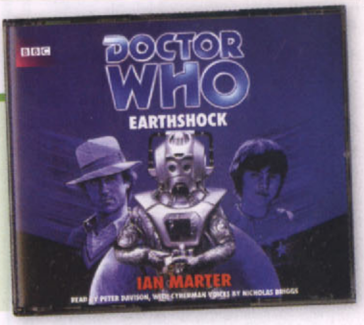
The Impossible Astronaut/Day of the Moon thunders in with the stuff designed to match the breathtaking landscapes of Utah. *I Am The Doctor in Utah* – the Eleventh Doctor's theme, first heard in 2010's *The Eleventh Hour* – is raised to a gallop in the manner befitting a Time Lord in a Stetson, while the triumphant *Help Is On Its Way* digs deep into the brassy sounds of a 1960s Bond movie – not the only such example on the discs: see also passages of *Terror of the Reich* (*Let's Kill Hitler*) and *My Silence* (*The Wedding of River Song*).

Some of the best music here doesn't come from the season's obvious blockbusters. The pirate episode *The Curse of the Black Spot*, for example, offers a surprising amount of threat and doominess alongside the obvious swashbuckling. Same too for *Night Terrors* and the creepy, hurdy-gurdy fairground malevolence of *Tick Tock Round The Clock*, and the *Psycho*-inspired stabbing that accompanies its final track. Gold's UNIT theme from 2008 bubbles to the surface of *The Girl Who Waited's Lost In The Wrong Stream*, and there's similar familiarity with *Closing Time*, that swerves and bobs with Donna Noble-like comedy.

The most unusual music on the album is the electronic score of *The God Complex* – cheesy music forced through a crooked prism. But the best? Appropriately enough, it's the Pirates who steal it. Who'd have thought it?

VANESSA BISHOP

Earthshock


BBC
DOCTOR WHO
EARTHSHOCK
IAN MARTER
READ BY PETER DAVISON, WITH CYBERMAN VOICES BY NICHOLAS BRIGGS

TALKING BOOK AudioGO

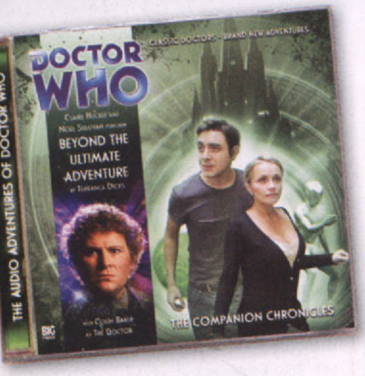
RRP £10.72 (CD)
WRITTEN BY Ian Marter
READ BY Peter Davison
with Nicholas Briggs as the Cybermen
FEATURING The Fifth Doctor, Tegan, Nyssa and Adric

Earthshock caused a sensation when it was first transmitted in 1982. Not only did it have the surprise return of the Cybermen after a long absence of seven years, but it also seemed to mark the rediscovery of the dark, claustrophobic, suspenseful type of story that the series had appeared to turn its back on for a while.

Originally written for television by Eric Saward, Ian Marter's novelisation, published just a year later, grabs the story's horror with both hands. Always one of the novelisation series' most wordy, melodramatic writers, Marter's at it from the off, comparing a cliff-side to a gigantic human skull, and the cave openings to empty eye sockets. He doesn't have any problem with description. You can almost hear the reader, Fifth Doctor actor Peter Davison, gathering breath to get through some of his longer sentences.

The novelisation sticks closely to the original story, which sees the Cybermen attempt to destroy Earth, first with a bomb, then with a spaceship. The audio interpretation takes a slightly different route however, with Nicholas Briggs' Cyberman voices being those from more recent television episodes, instead of the deep macho ones from the original TV serial. It's a move that gives a number of key scenes a different mood and rhythm, but it doesn't always fit with prose that insists the CyberLeader has just 'hissed', 'rasped' or 'boomed' a command.

Music and sound effects ensure the story maintains the creepy atmosphere that so caught imaginations the first time round, and Davison's reading is perfectly judged. For such a popular story, *Earthshock* has always contained some peculiar performances – James Warwick's swaggering, rather too gung-ho Lieutenant Scott, and the completely miscast Beryl Reid as the space freighter's Captain Briggs. Davison improves them all immeasurably. **VANESSA BISHOP**


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Claire Huckle and Noel Sullivan perform
BEYOND THE ULTIMATE ADVENTURE
by Terrance Dicks
with Colin Baker as The Doctor
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

Beyond the Ultimate Adventure

AUDIO READING Big Finish

WRITTEN BY Terrance Dicks
PERFORMED BY Colin Baker, Claire Huckle, Noel Sullivan
FEATURING The Sixth Doctor, Crystal and Jason
RRP £8.99 (CD), £7.99 (download)

'Ultimate' is a very final word that brings with it a whole series of disappointed expectations. *The Ultimate Foe* wasn't really. *The Ultimate Evil* didn't even make it to the screen. *The Ultimate Adventure* clearly wasn't, although the audio was more fun than this listener was expecting. And in Noel Sullivan's French aristocrat Jason and Claire Huckle's nightclub singer Crystal, it gave us a surprisingly moreish companion team for the Sixth Doctor.

So, in what way is this play 'Beyond' *The Ultimate Adventure*? Well, it does all begin with a swashbuckling fight, and the Doctor and co setting off from the late Madam Dellilah's nightclub on a quest to find the treasure of Ultima Thule. But, there are no songs (which is possibly a blessing). And no Daleks, or Cybermen. Or David Banks.

But I was forgetting that this was written by the great Terrance Dicks, and in the absence of the Daleks or Cybermen, we instead get a selection box of the author's own wonderful contributions to *Doctor Who*. Hence, on arrival at Ultima Thule the companions are attacked, in turn, by a vampire, a Rutan and a terrifying Raston Warrior Robot, before finally confronting the black-robed immortal at the heart of this realm.

There's something both shameless and comforting about the play, and the sense that *Doctor Who*'s elder statesman is taking his old toys down from the attic, and examining them with a warm glow of nostalgia. Selection box is an appropriate term for an audio that's clearly meant to be enjoyed all in one go on a dark winter's night: comfort food for the soul. To my indescribable joy, we even have a 'wheezing, groaning noise'. God bless you, Terrance Dicks. After a year that saw too many beloved childhood idols taken away, you've given us the audio equivalent of a hug. **MATT MICHAEL**

The Lost Stories: The Fourth Doctor

PICK OF THE MONTH!

AUDIO DRAMAS Big Finish

WRITTEN BY Robert Banks Stewart and Philip Hinchcliffe (adapted by John Dorney and Jonathan Morris)
STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Paul Freeman (Jalnik), Louise Brealey (Charlotte), Blake Ritson (Instructor Shibac), Nigel Carrington (Emissary Godrin), Delia Lindsay (Overlord Saldor), Jane Slavin (Valerie Carlton)
RRP £55.00 (CD), £45.00 (download)

Sneaking out as a late addition to the *Lost Stories* range, this pair of unmade Tom Baker adventures from 1977 make for interesting companion pieces to the new Fourth Doctor Adventures.

The Foe from the Future, adapted by John Dorney from Robert Banks Stewart's original script, is a six-part story that was the original inspiration for the solid-gold classic *The Talons of Weng-Chiang*. This is a fascinating chance to compare and contrast the original storyline with what ended up on screen.

Foe has more of a science fiction feel than *Talons* – despite some obvious nods in the first episode, which features ghostly monks haunting the woods, the spirit of a highwayman, a sinister butler and an apparently haunted mansion. As in *Talons*, the supernatural phantoms are merely the convenient cover for something altogether less ethereal, and even more frightening.

Whereas in *Talons* the time-travel aspect added flavour to a story resolutely rooted in Victorian London, *The Foe from the Future* is far wider-ranging (and probably unaffordable onscreen), with a lot more in common with Steven Moffat's paradoxical brain-twisters than *The Phantom of the Opera*, making it a surprisingly modern slice of nostalgia.

That modishness is also evident in *The Valley of Death*, a story originally written by Philip Hinchcliffe and adapted here by Jonathan Morris. Listening to the first two episodes, and knowing Hinchliffe produced the show for three years, you wonder what on Earth possessed him to believe that *Doctor Who* could afford to realise a script set in the Amazon rainforests with vast stone idols, temples and giant frogs. Then, at the half-way point, we get a game-changing cliffhanger and a second half that's even more ambitious, featuring a vast spaceship (with a Big Red Button!) hovering menacingly over Windsor.

Perhaps the most surprising thing about *The Valley of Death* is that it most resembles *The Android Invasion* in many of its beats and details, suggesting that that story is far from being the Hinchcliffe-era aberration its detractors claim. Here, we have a Fourth Doctor disrupting press conferences, acting as an ambassador for Earth and working with UNIT to combat the alien menace.

DOCTOR WHO
THELOSTSTORIES
TWO FULL CAST AUDIO DRAMAS!
THE FOURTH DOCTOR BOX SET
THE FOE FROM THE FUTURE • THE VALLEY OF DEATH
starring TOM BAKER & LOUISE JAMESON

And here he is, of course, the great man himself, sounding – well, like Tom bloody Baker. No, even better: like the Fourth Doctor! A tendency to exclaim "bosoms!" aside, this isn't the whimsical, "good luck, my dears!" shorthand of 90s nostalgia shows, but the real deal: a cranky, distracted, alien. You hear his voice regain its undiminished power as he confronts the villains, and you remember how damn brilliant he was – and is – and you realise that he is still the definite article. Doctor, it's wonderful to have you back. **MATT MICHAEL**

'The Fourth Doctor here is the real deal – a cranky, distracted alien... the definitive article.'

Army of Death

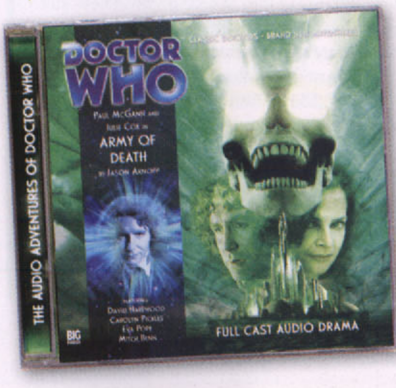
AUDIO DRAMA Big Finish

WRITTEN BY Jason Arnopp
STARRING Paul McGann (the Eighth Doctor), Julie Cox (Mary Shelley)
ALSO STARRING David Harewood (President Vallan), Carolyn Pickles (Lady Meera), Eva Pope (Nia Brusk), Mitch Benn (Commander Rayner/Karnex)
RRP £14.99 (CD), £12.99 (download)

The Earth colony Draxine, sometime in the future, is not a very nice place to live. Firstly, the city of Garruck has been wiped out by a cataclysmic explosion, apparently caused by its own President Harmon. Another President has been struck down by an assassin. And out of the ruins an army of the angry dead is rising to take revenge on the living and heading for the nearest population centre. And then the TARDIS arrives.

Over the course of this trilogy of Eighth Doctor plays, Mary Shelley has faced human cadavers re-animated by electricity, patchwork monsters, witches and demons. Now she's confronted by an army of living skeletons, and yet another man playing God. Bless her, she was never going to end up writing *Sense and Sensibility*.

Mary is the central character in this story; which is fitting, given that these plays have very much revolved around her. If anything she comes across a little like a nineteenth-century Amy Pond, betrothed to one man but with feelings for another – feelings that the Doctor, like a typical man, fails to notice. Perhaps because he started life snogging the face off Grace, the Eighth Doctor in all his forms has been a bit of a ladykiller. But there's a sense that Mary is not just another notch on the console. For one thing, the Doctor knows she's a remarkable woman: the writer of one of the first great science-fiction novels, defying convention and polite society to elope with her lover. She is an English Madame de Pompadour, and the Doctor is unsurprisingly keen not to lose her.



It helps that Julie Cox gives such a compelling performance, balancing Mary's youth, bravery, and her feelings for the Doctor in a way that makes it easy for us to buy into the character. In that she's been helped by Paul McGann reconnecting with his incarnations much-vaunted Byronic roots, and showing us a more passionate and carefree Doctor than the darker, more sardonic version of the Lucie Miller plays. While this listener initially had some reservations about the wisdom of pausing the Eighth Doctor's continuing story to go back to his beginnings, the quality of these three plays has proved me wrong, and I'd be more than happy to hear more from this TARDIS team.

Army of Death's sole flaw is a dip into rather too broad, panto villainy for the final episode, which tends to break the illusion that writer Jason Arnopp has created. That aside, the guest cast of the play is strong, with David Harewood in particular impressing as the tortured Vice President Vallan.

Like the previous two audios, *Army of Death* touches on the curse of deathlessness, and the hero's ultimate rejection of immortality – themes that Mary Shelley explored in her own immortal works. Under the menacing clatter of the marching skeletons, the real horror here is living forever without love: a theme that, at the end, both Mary and the Doctor have recognised. **MATT MICHAEL**

The Art of Death

AUDIO DRAMA AudioGO

WRITTEN BY James Goss
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Raquel Cassidy
RRP £10.20 (CD)

BBC
READ BY RAQUEL CASSIDY
DOCTOR WHO
THE ART OF DEATH
WRITTEN BY JAMES GOSS

The latest audio adventure for the Eleventh Doctor taps into the current trend for complex time-travel stories with this tale about the Horizon Gallery, a futuristic art facility. Within, there is a special chamber where visitors can stare deep into the heart of the Paradox, a hypnotic 'multi-dimensional ripple' that first appeared in the sky 20 years ago. Events focus on Penelope, a young tour guide at the Gallery, who one day is interrupted by the Doctor suddenly popping out of nowhere and – not many minutes behind him – a hideous creature with a crystal-like skull, who calls out to Penelope before disappearing.

The story progresses episodically through Penelope's life, relating her encounters with the Doctor, Rory and Amy and the mysterious creature which seemingly haunts the Horizon Gallery and is somehow linked to the Paradox above it.

What makes *The Art of Death* stand out is some fine characterisation and a sad and gloomy atmosphere that grows ever darker each time the story jumps forward. Goss has made an astute study of Matt Smith's Eleventh Doctor – the way he windmills about excitedly during explanations, and his efforts to make dangerous situations sound less bad than they really are. Amy and Rory are equally well observed. Goss has the Doctor, Amy and Rory meet Penelope as individuals – this benefits Rory in particular who, out of the Doctor's shadow, gets to be not just comic and awkward, but also kind and sensitive.

Raquel Cassidy (Miranda Cleaves in *The Rebel Flesh/The Almost People*) does a brilliant job of interpreting the script. Telling the story as Penelope, she starts off young and chirpy and, as the years pass and the skull creature continues to haunt her, she slows and sounds world-weary. Cassidy also displays a good ear for the rest of the cast, including a pitch-perfect Amy Pond.

Sound production takes its cues from the Paradox itself which shimmers in the background, an unsettling concoction of Aboriginal-like wails and ancient percussion. The sequence during a masked ball plays out to the far-off strains of a lone harpsichord, which is no less disconcerting.

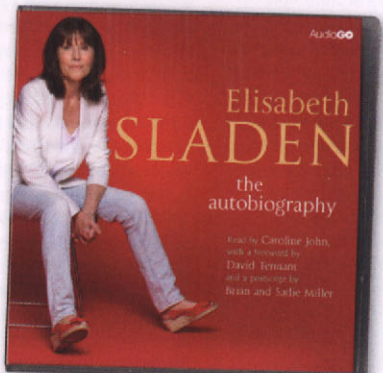
Goss has written a number of entertaining *Doctor Who* audio stories before, but his best work has been for the *Torchwood* series of radio plays and audios, where he's been allowed to play with darker themes. *The Art of Death*, however, redresses the balance. It's a haunting story with a decidedly downbeat tone. Young Penelope – intelligent, practical, but perhaps not achieving her full potential – is the kind of character that makes excellent companion material. When the Doctor tells her he likes her, there's a hint that he sees the potential too. The idea that she might have been one that got away adds another layer of sadness.

It's hard to deny that *Doctor Who* has slightly overdone the number of time loop and paradox plots it has presented of late, but there should always be room for good ones such as this. **VANESSA BISHOP**

Elisabeth Sladen - The Autobiography

AUDIO READING AudioGO

WRITTEN BY Elisabeth Sladen
READ BY Caroline John
RRP £13.25 (CD)


AudioGO
Elisabeth
SLADEN
the autobiography
Read by Caroline John, with a foreword by David Tennant and a postscript by Brian and Sadie Miller

The popularity of *Doctor Who* companion Sarah Jane Smith meant Elisabeth Sladen's autobiography was always a shoe-in for an audio version. Her unexpected death in April 2011, however, presented the difficult issue of who should read it. AudioGO's solution – Caroline John (Third Doctor companion Elizabeth Shaw) – keeps things in the family, so to speak.

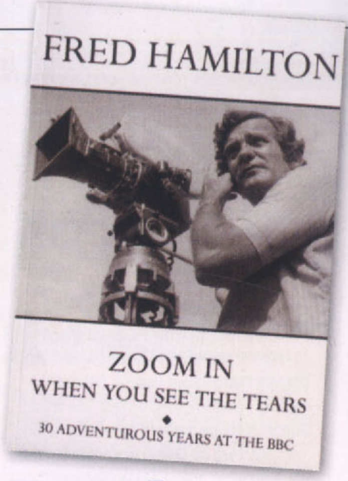
Caroline John's voice is more strident than Elisabeth Sladen's, but still full of intonation when the prose calls for an accent or impression. Legendary, larger-than-life thespian Robert Morley, and Australian Sontaran actor Kevin Lindsay, are performed with particular relish, and to some extent, so too is Tom Baker, who occasionally comes across like a sleepy lion.

There's no problem with John's reading of the first third of the book, covering Sladen's parents, her school days, her love of working in theatre and meeting husband Brian Miller – a romance played down with a 'we just got on with it' attitude that surfaces a lot throughout the story. When it comes to the *Doctor Who* material, however, the familiarity of John's voice, and her role in the series, can start to play tricks with your perception. When speaking about Jon Pertwee or producer Barry Letts, there's a second or two where you have to remind yourself who's actually telling the story – Sladen, and not John. Sentences such as "There I was, replacing Jo Grant before anyone had ever seen her leave," pushes such occasional strangeness even further.

Sladen recalls the making of each of her *Doctor Who* stories with full and vivid recollections. Her working relationship with Tom Baker was markedly more relaxed than with Pertwee – Pertwee's insistence at telling her how much he missed having Katy Manning around apparently damaged their partnership from the off. Sladen can occasionally come over a bit serious and intense about her profession – her arrangement with Barry Letts, for example, to excuse her from posing for endless publicity photos because she found them phoney, and never taking account of her character's motivations, is a touch po-faced. *The Sarah Jane Adventures* doesn't receive the same coverage as *Doctor Who* but her pride in the series shines through, and not in a vain way. Her admission that, had she not liked the series she wouldn't have done it, is refreshingly honest.

The Foreword is both written and read by David Tennant and focuses on the script readthrough for Sarah Jane's return to *Doctor Who* in *School Reunion*. Tennant's recollections concern how Sladen's presence made him feel both nervous and reassured. His tone, however, is innately sad, which makes for a tough start to the book.

The Postscript, written by Sladen's husband and daughter, Brian and Sadie Miller, and read by Brian, puts the inescapable sadness of the project in the right place. Sladen's writing is all about the career. The Postscript is more about her as a wife and mother, and in many ways gets closer to her as a person than much that comes before. When Miller softly imparts how intensely private, stubborn and quietly ambitious Sladen was, he adds how she would have hated this Postscript for revealing any of it. For the last word of an autobiography, it's a comment that speaks volumes. **VANESSA BISHOP**



Zoom In When You See The Tears

PAPERBACK Fantom Publishing

WRITTEN BY Fred Hamilton
AVAILABLE FROM *www.fantomfims.co.uk*
RRP £14.99

Fred Hamilton's highly regarded career as a film cameraman with the BBC is an extremely wide-ranging one and – when placed in perspective alongside all manner of drama, documentary and sports coverage – synchronising three cameras for a few days in Aldbourne for the 1971 *Doctor Who* adventure *The Dæmons* is one of the more mundane entries in this compendium of industry memories.

By comparison with some other series, *Doctor Who* seems to have been a remarkably straightforward assignment in Fred's schedule. He has some nice memories of working with the cast and crew, such as they way that he lit the TARDIS set for the Ealing shoot on 1967/8 Second Doctor story *The Enemy of the World* – an anecdote illustrated by some gorgeous photographs of the capsule that Salamander used to travel between surface and his secret subterranean bunker which was erected on Stage 2 of the famous film studios. He also reminisces about Silurian plague victims at Marylebone Station (from 1970's *Doctor Who and the Silurians*), hazardous conditions at the premises of the 'Inferno' project (1970's *Inferno*), cabling confusion at Chiselhurst Caves masquerading as the planet Solos (1972's *The Mutants*) and undercranking in the Master's matrix dreamscape down in Surrey for 1976's *The Deadly Assassin*.

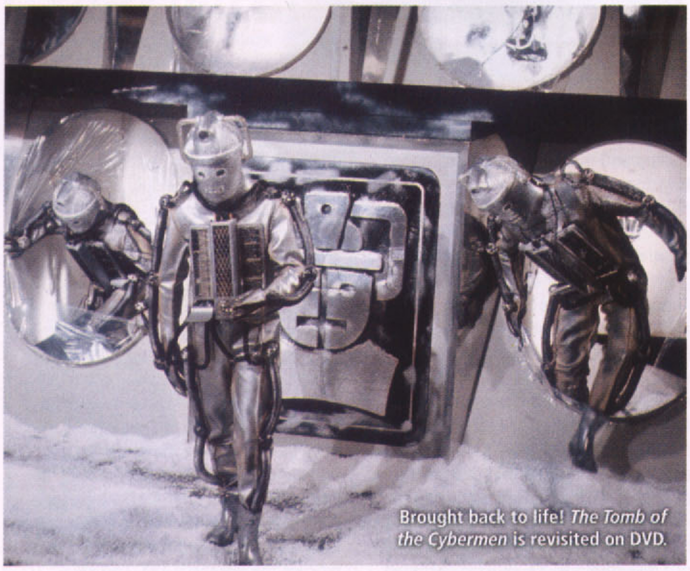
In truth though, this set of lively and vivid recollections is something that would be best appreciated by somebody with a passion for archival television drama in general rather than the Doctor's adventures in space and time in particular. The nightmares behind the police drama *Target* (1977/78), the production of prisoner of war series *Colditz* (1972-74) and the coverage of major world sporting events are every bit as amazing as any of Fred's contributions to the BBC's longest running science-fiction series. **ANDREW PIXLEY**

Revisitations 3

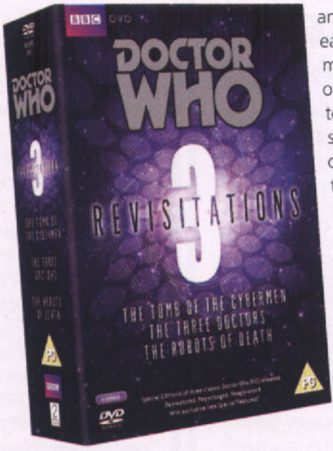
DVD 2|entertain

CONTAINS *The Tomb of the Cybermen, The Three Doctors* and *The Robots of Death*
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie), Deborah Watling (Victoria); Jon Pertwee (the Third Doctor), William Hartnell (the First Doctor), Katy Manning (Jo Grant), Nicholas Courtney (the Brigadier), John Levene (Sergeant Benton); Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
WRITTEN BY Kit Pedler & Gerry Davis; Bob Baker & Dave Martin; Chris Boucher
DIRECTED BY Morris Barry, Lennie Mayne, Michael Briant
FIRST BROADCAST 2 – 23 September 1967; 30 December 1972 – 20 January 1973; 29 January – 19 February 1977
RRP £35.75

RELEASED 13 FEBRUARY


Brought back to life! *The Tomb of the Cybermen* is revisited on DVD.

Revisitations 3 is the last of three boxed-up 'revised editions' of *Doctor Who* stories already released on DVD, with sound and picture restoration brought up to modern, twenty-first-century standards – plus a swathe of new supporting features and archive clips. "I've enjoyed revisiting stories that had been released on DVD before," smiles Steve Broster, who has produced many of the bonus features on this set. "The lack of extras on DVDs of stories like *The Tomb of the Cybermen* and *The Robots of Death* had become very noticeable. That said, I didn't modify my approach to fill any gaps from the first release. In fact, I approached these as if those first editions didn't already exist. I've always tried to get a good mixture of cast and crew in my 'making of' pieces – they became my speciality a few years back, and although in some respects they're made to a formula, I always try to keep them fresh."



"There's an aspect of *The Tomb of the Cybermen* that fans just don't seem to talk about..."

A slightly different perspective on these new editions is provided by commentary producer John Kelly. "It's part of my job to be aware of the content of the original commentary," he points out, "and it was indeed my brief to produce something to 'accompany' the first, and keep replication to a minimum. However, this isn't as difficult a task as it may sound, and I try to make it as easy as possible for myself! For example, older commentaries tended to have the same group of three or four people right through the whole thing. I have generally adopted a 'mix and match' approach for the new commentaries, and switch the contributors throughout. This makes things much fresher and changes the dynamic of the team every time a change is made."

For *Revisitations 3*, Kelly has also provided a look behind the scenes of the restoration itself, zeroing in specifically on the now-famous VidFIRE technique which restores the look of 1960s episodes retained only on film (such as *Tomb*) back to something closely approximating the original videotape. "I don't think we've ever looked so closely at VidFIRE. It's a really clever process by [restoration company] SVS, which does a frankly astounding job bringing the pictures up to scratch."

James Goss looks behind those now scratch-free pictures in a piece which presents a thesis on the origins of the story of *Tomb*: "It struck me that there's an aspect of the story that fans just don't seem to talk about – or if they do, it's by saying in passing that it pays its debts to the film *The Curse of the Mummy's Tomb*, which, frankly, is missing the point of all of the source material that that film is also playing with. It's like saying *Being Human* is based on *Dracula: Dead And Loving It*.

"I've always been fascinated with the story of the finding of Tutankhamun's tomb," James continues, "ever since watching Sir Christopher Frayling's amazing series on it – and I wondered if there were more parallels with *The Tomb of the Cybermen* than you'd think. So, I asked Sir Christopher if I was alone in thinking so... and the results that he and Dr Deborah Challis came up with were frankly amazing."

Elsewhere, there's a solid, if rather less surprising, piece that goes behind the scenes on *The Three Doctors*, plus lots of unexpected little gems from the archive – but, despite the fact that these shows have been researched in meticulous detail over the years since production, as is so often the case the most exciting aspect of the release is the new, little snippets of information which these in-depth investigations can drag out.

"The *Robots* documentary piece in particular has a few new advantages," Broster concludes, "one of them definitely being [director] Michael Briant, who's always so full of enthusiasm, and has tremendous recall of events. But perhaps best of all was Liz Waller, the costume designer. *Doctor Who* has been so well documented over the years, when you unearth information that's genuinely new, it's really quite exciting. Her description of the techniques and inspirations for the robot masks and costumes was excellent – I won't spoil it, but one revelation in particular is a lovely surprise..." **DAVID DARLINGTON**

BUY IT BECAUSE: It presents the definitive editions of three terrific adventures – now complete with essential new extras.

SHIRLEY COOKLIN
KAFTAN

Girls, Girls, Girls – 1970s.

Toby Hadoke in *Robophobia*.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

FEBRUARY

MONDAY 13

DVD

■ ***Revisitations 3***
[Second Doctor, Jamie and Victoria; Third Doctor, Jo, First Doctor the Brigadier and Benton; Fourth Doctor and Leela] [Box set containing remastered versions of *The Tomb of the Cybermen* by Kit Pedler and Gerry Davis, *The Three Doctors* by Bob Baker and Dave Martin and *The Robots of Death* by Chris Boucher, plus new and exclusive DVD extras] 2|entertain £35.75 See above

WEDNESDAY 29

CD - AUDIO DRAMA

■ ***The Fourth Wall***
by John Dorney
[Sixth Doctor and Flip]
Big Finish £14.99 See page 77

■ ***The Renaissance Man***
by Justin Richards
[Fourth Doctor and Leela]
Big Finish £10.99 See page 76

■ ***Bernice Summerfield: Road Trip*** [Box set containing *Brand Management* by Christopher Cooper, *Bad Habits* by Simon Barnard & Paul Morris and *Paradise Frost* by David Llewellyn] [Bernice Summerfield]
Big Finish £30.00 See page 77

CD - AUDIO READING

■ ***The Companion Chronicles: The Selachian Gambit***
by Steve Lyons
[Second Doctor, Jamie, Zoe]
Big Finish £8.99 See page 77

MARCH

MONDAY 8

DVD

■ ***The Face of Evil*** by Chris Boucher [Fourth Doctor and Leela] 2|entertain £20.42 See page 75

THURSDAY 8

MAGAZINE

■ **DWM 445** Panini £4.50

CD - AUDIO READING

■ ***Darkstar Acadamy***
by Mark Morris

WHAT'S IT ABOUT?

THE TOMB OF THE CYBERMEN The Doctor, Jamie and Victoria arrive on Telos to discover that the 'long dead' Cybermen are very much alive...

THE THREE DOCTORS The Doctor joins forces with his previous incarnations to defeat a legend...

THE ROBOTS OF DEATH The Doctor and Leela are trapped aboard a sandminer, facing killer robots...

EXTRA FEATURES

- Subtitles and production notes
- PDF *Radio Times* listings
- Photo Galleries and Coming Soon

THE TOMB OF THE CYBERMEN

- Commentaries with (i) stars Deborah Watling and Frazer Hines, (ii) Deborah Watling and Frazer Hines, guest stars Bernard Holley, Shirley Cooklin and Reg Whitehead, script editor Victor Pemberton, moderated by Toby Hadoke
- *The Lost Giants* – making-of feature
- *The Curse of the Cybermen's Tomb* – the Egyptian origins of the story
- *Cybermen: Extended Edition* – feature
- *The Magic of VidFIRE* – feature
- Introduction by Morris Barry
- Title Sequence Tests
- *Late Night Line Up* – Behind the scenes with BBC Visual Effects
- *The Final End* – Footage of the making of *The Evil of the Daleks*
- *Abominable Snowmen* audio trailer
- Sky Ray Advert

THE THREE DOCTORS

- Commentary with Katy Manning, Nicholas Courtney and Barry Letts
- *Happy Birthday to Who* – feature
- *Was Doctor Who Rubbish?* – fans defend the reputation of the series
- *Girls, Girls, Girls: 1970s* – Caroline John, Katy Manning and Louise Jameson on being a 1970s *Who* girl
- *Pebble Mill at One* – Interviews with Bernard Wilkie and Patrick Troughton
- *Blue Peter* – Whomobile clip
- BSB *31Who* weekend highlights
- *The Five Faces of Doctor Who* trailer
- BBC1 1972 trailer recreation
- 40th Anniversary Promo

THE ROBOTS OF DEATH

- Commentaries with (i) producer Philip Hinchcliffe and writer Chris Boucher, (ii) stars Tom Baker, Louise Jameson, guest star Pamela Salem and director Michael E Briant
- *The Sandmine Murders* – feature
- *Robophobia* – Toby Hadoke takes a look at the history of robots
- Raw studio footage
- Model Shots and Studio Floor Plan
- Off-air continuity for Part One

The Face of Evil

Louise Jameson.

THE FACE OF EVIL FROM THE CUTTING ROOM FLOOR

DVD 2|entertain

STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
WRITTEN BY Chris Boucher
DIRECTED BY Pennant Roberts
FIRST BROADCAST 1-22 January 1977
RRP £20.42

RELEASED 5 MARCH

Neatly timed mere weeks after the arrival of Big Finish's first audio drama reunion of Tom Baker and Louise Jameson comes the release of the latter's début in *Doctor Who* – and, perhaps oddly, it's the last of Louise's stories to be issued, even coming a few weeks after a re-release of the next story in line, *The Robots of Death* (see opposite page).

"The main meat of the *Into The Wild* documentary," reveals producer Chris Chapman, "was getting Louise involved to talk about her casting as Leela. She was incredibly honest on camera about the whole experience – both the huge support she received from director Pennant Roberts and the initially frosty reaction she got from co-star Tom Baker, who objected to the violent side of Leela's character. DVD regular Philip Hinchcliffe was on hand throughout to give his own perspective and we were able to use an archive interview with [director] Pennant Roberts – as well as photographs generously supplied by his widow, Betsan – to tell the full story."

"The best bit about prepping this piece, though," Chapman continues, "was hearing that the 'Face' itself had survived! The forward-thinking [visual effects designer] Mat Irvine had saved the iconic polystyrene mould of Tom Baker's face from a BBC skip after the story's production and had kept it safely tucked away at home ever since. I immediately got in touch with Mat, to see if he'd be happy for us to feature his Face in our film – not only the mountainous Tom Baker visage, but his own craggy features as an interviewee! Mat was more than happy to oblige, and so my cameraman and I pitched up to his house to basically shoot the hell out of the Face. With a bit of decent lighting, the model looked stunning and the resulting footage is used throughout our film. With Mat on board, I was keen to extend an emphasis on the look of the story by bringing in designer Austin Ruddy – *The Face of Evil* conjures up a whole world inside Television Centre so it was key to get Austin involved to hear how he went about creating it. Austin was also kind enough to let me keep one of his original design sketches, which now hangs proudly on my living room wall!"

"*The Face of Evil* was a fun commentary to work on," says regular commentary producer John Kelly. "It was very cool to have Harry Fielder, or 'Aitch' as he is known, involved."

'Aitch'? Does that name mean little to you? Well, it's not a name to be found prominently in the end credits on a recurring basis, but 'Aitch' was a supporting artist and bit-part player on a whole swathe of British TV of the era, including a wide cross-section of *Doctor Who* serials. "He played an assassin in the first part of this one," Kelly observes, "who almost manages to kill Leela. Aitch was a real pleasure to have with us, and has an amazing recollection of events. I think he could have chatted away for hours! Actually, I think this commentary has one of the best line-ups I've managed to get together. There was a lovely dynamic between all the participants. It was also slightly poignant, because it was the first opportunity for everyone to speak about Pennant Roberts, who sadly died the previous year. Louise, in particular, has very fond memories of him, and it was clear just how deeply he is missed."

Another contributor to the story provided something of a puzzle. "It was known that a young boy called Anthony Frieze provided the childlike voice of Xoanon in the memorable cliffhanger to Part Three," Chapman explains. "However, reports varied as to whether Anthony had won a competition to appear in the episode, or if he was selected from the school where Betsan worked. I was eager to get to the bottom of this and hear Anthony's perspective on what must have been a hugely exciting moment in his childhood.

"Researcher *par excellence*, Richard Bignell, was set on the case and managed to track down the grown-up Anthony. Blissfully, Anthony was very keen to take part and we get to tell his story properly for the first time. But you'll have to watch the documentary to find out what really happened!"

DAVID DARLINGTON

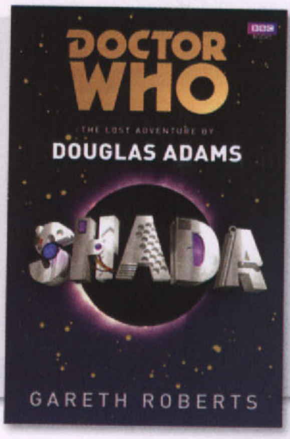
BUY IT BECAUSE: It's a great introduction for Louise Jameson's Leela – a totally new kind of companion for the Doctor.

WHAT'S IT ABOUT?

On an alien world the Doctor befriends Leela, an outcast of the Sevateem tribe who live in fear of their god Xoanon. A god who has the face of the Doctor...

EXTRA FEATURES

- Commentary with star Louise Jameson, guest stars Leslie Schofield, David Garfield, Michael Elles and Harry H Fielder, producer Philip Hinchcliffe and film cameraman John McGlashan, moderated by Toby Hadoke
- *Into the Wild* – making-of feature
- *From the Cutting Room Floor* – behind-the-scenes, including film trims
- *Tomorrow's Times: The Fourth Doctor* – presented by Wendy Padbury
- *Doctor Who Stories: Louise Jameson*
- *Swap Shop* – extract
- Denys Fisher Toys Advert
- Photo gallery
- PDF *Radio Times* listings and 1976 Typhoo Tea *Doctor Who* Promotion
- Production notes and photo gallery
- Coming Soon



[Eleventh Doctor, Amy and Rory] AudioGO £10.20 See page 76

- ***Torchwood: Army of One*** [Captain Jack, Gwen Cooper] by Ian Edgington AudioGO £10.20

THURSDAY 15

BOOK - HARDBACK NOVEL

- ***Shada*** by Gareth Roberts, based on the original story by Douglas Adams [Fourth Doctor, Romana and K9] BBC Books £16.99 See page 34

CD - TALKING BOOK

- ***Shada*** by Gareth Roberts [Fourth Doctor, Romana and K9] AudioGO £13.25

MONDAY 26

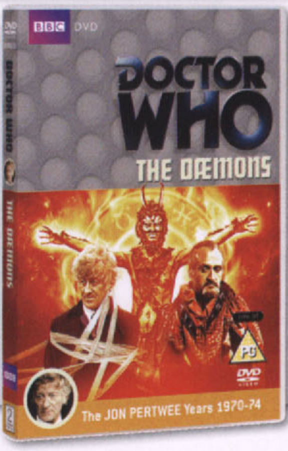
DVD

- ***The Dæmons*** [Third Doctor, Jo, the Brigadier, Yates, Benton] 2|entertain £20.42

SATURDAY 31

CD - AUDIO DRAMA

- ***The Wrath of the Iceni*** by John Dorney [Fourth Doctor and Leela] Big Finish £10.99



- ***Wirrn Isle*** by William Gallagher [Sixth Doctor and Flip] Big Finish £14.99
- ***Jago and Litefoot – Series 4*** by Nigel Fairs, John Dorney, Matthew Sweet, Justin Richards [Henry Gordon Jago, Professor Litefoot, Leela] Big Finish £30.00

CD - AUDIO READING

- ***The Companion Chronicles: Binary*** by Eddie Robson [Third Doctor and Liz] Big Finish £8.99

COMING SOON...

Darkstar Academy

AUDIO READING AudioGO

WRITTEN BY Mark Morris
READ BY Alexander Armstrong
FEATURING Eleventh Doctor, Amy and Rory
RRP £10.20 (CD), £6.79 (download)

RELEASED 8 MARCH

BBC
READ BY ALEXANDER ARMSTRONG
DOCTOR WHO
DARKSTAR ACADEMY
WRITTEN BY MARK MORRIS

WHAT'S IT ABOUT?

A disturbance in the time vortex drags the TARDIS to a public school for boys in 1950s' England. Or does it? Things are not quite what they appear at the Darkstar Academy and when deadly alien creatures appear it's down to the Doctor to solve the mystery and expose the culprit responsible...

Horror writer Mark Morris is back for another entry in the *Doctor Who* range – but he's a little reticent when it comes to talking about it! "I don't want to say too much," he muses, apologetically, "because, like *House of Blue Fire*, my recent Seventh Doctor story for Big Finish, *Darkstar Academy* relies on surprise for some of its impact. But as to what 'kind' of story *Darkstar Academy* is, I'm not sure. It's not out-and-out horror, though it does have horrific bits in it. But it also has science-fiction bits in it, too. And all those different bits are wrapped up within a cosy, bucolic, summery milieu of post-war British boarding school life!"

Both we the viewers and the production team are currently 'resting between seasons' in a way we're not used to since the show returned to TV in 2005, so the current status of the Doctor's companions isn't perhaps all that clear. Where does *Darkstar Academy* fit in there? "The story is set somewhere within the most recent series," Morris reveals, "although there are no direct continuity references. It features the TARDIS team of the Doctor, Amy and Rory – although whether that's 'ganger' Amy or not is up to the listener to decide, I guess!"

The reader of the story, though, comes from the most recent TV episode – guest star of 2011's Christmas Special, Alexander Armstrong. "I'm absolutely delighted!" Morris enthuses. "I love his work and I love his voice – there's a richness, warmth and great versatility to it that I think will fit the story perfectly. I think the 1950s-style setting will suit him perfectly too. In fact, if this was a TV story, he would be perfect casting as the school headmaster, Mr Kenyon!"

"It feels rather special to have Alexander reading for us," agrees AudioGO commissioning editor Michael Stevens. "He's become one of those actors whose voice is as famous as his face! We knew he had done lots of TV voiceover and radio work, of course, and yes, his recent appearances in *Doctor Who* and *The Sarah Jane Adventures* [as the voice of Mr Smith] made him eminently qualified for an Audio Original.

"In addition, I thought that his voice would perfectly suit a story set in a boys' public school, which is the heart of *Darkstar Academy*. If anyone can do plummy with aplomb, it's Alexander!"

DAVID DARLINGTON

"I love Alexander Armstrong's voice – there's a richness, warmth and versatility to it..."

BUY IT BECAUSE: Sci-fi and horror mash-up, in isolated building in period England...? That's all of *Doctor Who* mixed up in a bucket, with the eggs on top.

The Renaissance Man

AUDIO DRAMA Big Finish

WRITTEN BY Justin Richards
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
ALSO STARRING Ian McNeice (Harcourt), Gareth Armstrong (Jephson), Anthony Howell (Edward), Daisy Ashford (Lizzie), Laura Molyneux (Beryl/Professor Hilda Lutterthwaite), John Dorney (Dr Henry Carnforth)
RRP £10.99 (CD), £8.99 (download)

RELEASED 29 FEBRUARY

DOCTOR WHO
CLASSIC DOCTORS – BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE RENAISSANCE MAN
BY JUSTIN RICHARDS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The TARDIS lands in a quiet English village, where the Doctor and Leela meet Harcourt, an enigmatic collector. When people start to die, reality doesn't appear quite what it was. There's something sinister going on within the walls of Harcourt's manor, and the stakes are higher than they can imagine...

The Fourth Doctor's second original Big Finish adventure comes from the pen of prolific *Doctor Who* novelist and scriptwriter Justin Richards.

"I certainly had fun with it," says Justin. "The early Fourth Doctor series – with Sarah and then Leela – are among my most favourite, and formative, seasons of *Doctor Who*. To be a part of that narrative is a tremendous privilege."

And also, presumably, really exciting? "Indeed. But you have to put that excitement out of your mind as far as you can, or it becomes both distracting and a little overwhelming. I do get excited but not while I'm actually writing – then it's heads-down hard work! I suppose I have a sense that there is so much to live up to, but at the same time so much to make use of – the mercurial variation that Tom Baker gets from the Doctor's character, and the depth of Louise Jameson's characterisation of Leela. It was a help having Leela as the companion – not just because she is utterly brilliant, but also because I've written for her so many times before, in the *Gallifrey* series and in *Jago & Litefoot*. So it was like having a trusted friend guiding me."

When it came to crafting a story for those characters, Justin was given free rein. "The brief was pretty much 'Fourth Doctor and Leela – tell us what you'd do'," he recalls. "That's fantastic, but a bit daunting as well. They did say it had to fit in between [1977 TV stories] *The Talons of Weng-Chiang* and *Horror of Fang Rock*, that it would be one of the first Big Finish stories in that gap, and that they wanted to develop the theme of the Doctor educating Leela. But I think that was it."

The thread of Leela's education in the history of humanity runs throughout this series. How dominant an element is it in *The Renaissance Man*? "It is essential to the story, but that development doesn't depend on any of the other stories around it," says Justin. "It's more thematic than intrinsic, but having said that, the whole narrative is about learning and education; about history and how you interpret it.

"I latched on to what I was given – and decided to have the theme of the story be the difference between Information and Knowledge and the confusion that can arise if you conflate the two. That suggested the Doctor should at least try to take Leela to a museum, where information is on display but it's up to the visitor to translate into knowledge and give it context. And finally I needed a villain.

"I've always thought of the Doctor, especially the Fourth Doctor, as Renaissance Man. He is someone who, by and large, knows all there is to know about absolutely everything. Though sometimes he pretends he doesn't (and sometimes he *really* doesn't but pretends he *does!*). So the 'best' villain for that Doctor, the most apt and opposite would be someone who is as learned and knowledgeable as he is. Maybe even more so. That gives great scope for tension and conflict and drama, but also there's the affinity and overlap that you need between hero and villain. Although 'villain' isn't the right word really as we're dealing in shades of interpretation. One man's villain is another man's hero..."

DAN TOSTEVIN

BUY IT BECAUSE: It cements the brilliance of Tom and Louise as a reunited duo and allows both their characters to shine.

APRIL

THURSDAY 5
MAGAZINE
■ **DWM 446** Panini £4.50

MONDAY 30
CD – AUDIO DRAMA
■ ***Energy of the Daleks*** by Nicholas Briggs [Fourth Doctor and Leela] Big Finish £10.99
■ ***The Emerald Tiger*** [Fifth Doctor, Nyssa, Tegan and Turlough] Big Finish £14.99
CD – AUDIO READINGS
■ ***The Companion Chronicles: The Wanderer*** by Richard Dinnick [First Doctor, Ian] Big Finish £8.99

MAY

THURSDAY 3
MAGAZINE
■ **DWM 446** Panini £4.50

TUESDAY 31
CD – AUDIO DRAMA
■ ***Trail of the White Worm*** by Alan Barnes [Fourth Doctor, Leela, the Master] Big Finish £10.99

DOCTOR WHO
CLASSIC DOCTORS – BRAND NEW ADVENTURES
TRAIL OF THE WHITE WORM
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

■ ***The Jupiter Conjunction*** [Fifth Doctor, Nyssa, Tegan and Turlough] Big Finish £14.99
■ ***The Lost Stories: The Guardians of Prophecy*** [Sixth Doctor and Peri] Big Finish £14.99
CD – AUDIO READINGS
■ ***The Companion Chronicles: The Jigsaw War*** by Eddie Robson [Second Doctor, Jamie] Big Finish £8.99

WHERE TO BUY

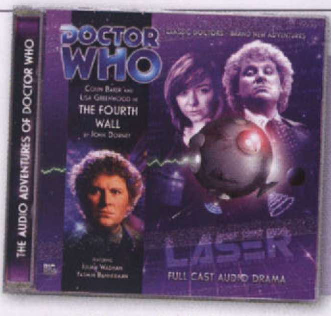
Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. **AudioGO:** Available from shops or *www.audiogo.co.uk*

The Fourth Wall

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson)
ALSO STARRING Julian Wadham (Augustus Scullop), Yasmin Bannerman (Dr Helen Shepherd), Hywel Morgan (Nick Kenton/Jack Laser), Martin Hutson (Matthew Howland/ Lord Krarn), Tilly Gaunt (Olivia Sayle/Jancey), Kim Wall (Chimbly/Head Warmonger), Henry Devas (Junior/Warmonger)
RRP £14.99 (CD), £12.99 (download)

RELEASED 29 FEBRUARY



WHAT'S IT ABOUT?

The Doctor is drawn into the world of intergalactic media mogul Augustus Scullop when Flip is snatched from the TARDIS. While the Doctor uncovers a terrible secret, Flip battles to survive in a barren wilderness ruled over by the Lord Krarn and his pig-like servants...

The Sixth Doctor's adventures with his latest companion, Flip Jackson, continue in *The Fourth Wall* by John Dorney.

"*The Fourth Wall* is about *writers*, and writers' responsibilities to their characters," says John. "There were various things that went into that melting pot, but one was an awful film I saw where people were gleefully massacred, and I found it a little uncomfortable. It made me wonder why *Die Hard* worked, whereas that didn't. It felt like the writer didn't have enough respect for the characters. So *The Fourth Wall* is about writers' responsibilities to the fiction they create. It's also about the oddity of action as entertainment, and it has its cake and eats it in that it's a *Doctor Who* story which kind of sends up what *Doctor Who* does."

Tonally, John reckons *The Fourth Wall* is "a black comedy, first and foremost. It's probably the most explicitly comedic *Doctor Who* I've done. But at the same time, it's bleak – there is some very nasty stuff that happens in it. I tend to veer quite dark, I'm slowly realising!

"I think the series is at its best when it's got a comedic edge. I've always thought the Doctor is largely a comic character. That said, I found it hard to write jokes for Colin, which I found surprising; there's a degree to which the humour of his Doctor is more a response *to* him rather than anything he says. But dialogue at its best is quite sharp and witty, and even in the straightest of plays there is usually a sense of humour, or moments that are entertaining. So the only real difference between 'broadly straight' and 'blackly comic' is the surroundings: the situations, and the characters who are involved. The reason *The Fourth Wall* became comic is because actors are inherently comical, and the monsters in it, you couldn't do straight, because they're quite extreme and broad."

For John, one of the highlights of writing *The Fourth Wall* was dealing with the Sixth Doctor's newest companion. "I adored writing Flip," he grins. "I wish I'd been able to write more for her, actually. She just comes in, doesn't take any prisoners, and she's just fun. An easy character to write. You can make her quite playful, have loads of contemporary references – it's a different palette of colours to be playing with.

"Jonny [Morris, Flip's creator] said she always throws herself into trouble and doesn't quite look where she's going; the image we had was Wile E Coyote running off the edge of a cliff and freewheeling in mid-air for a few seconds, before plummeting..."
DAN TOSTEVIN

BUY IT BECAUSE: It's thematically unique, and Flip continues to shine.

The Selachian Gambit

AUDIO READING Big Finish

WRITTEN BY Steve Lyons
PERFORMED BY Anneke Wills and Frazer Hines
FEATURING The Second Doctor, Jamie, Polly and Ben
RRP £8.99 (CD), £7.99 (download)

RELEASED 29 FEBRUARY

WHAT'S IT ABOUT?

When the TARDIS is immobilised and a fine has to be paid, a loan from a bank seems to be the solution. But then the Selachians arrive, and the Doctor and his companions are taken as hostages in the middle of a heist. Death seems an absolute certainty. But the Doctor, Jamie, Polly and Ben have outwitted death before...

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
THE SELACHIAN GAMBIT
THE COMPANION CHRONICLES

With so many successful TV monsters to choose from, it's understandably rare for Big Finish's audio dramas to borrow one from the world of *Doctor Who* novels. But the Selachians, who were created by Steve Lyons for his Second Doctor novels *The Murder Game* and *The Final Sanction*, are proudly bucking the trend.

"I have to confess that I knew nothing about the Selachians," admits *Companion Chronicles* producer David Richardson, sheepishly, "until we did a story a couple of years ago which brought them back." That was 2010's *The Architects of History*, which saw them realised aloud for the first time alongside the Seventh Doctor. "I really liked that production," David reflects, "and I really liked them as monsters. They worked brilliantly on audio, I thought, and when it came to planning out this year's releases, I wondered whether they'd work in a *Companion Chronicle*."

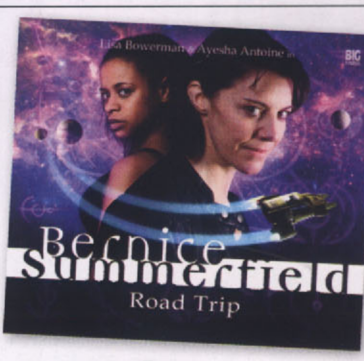
If, like David, you're not a Selachian aficionado, catching up is simple: "The Selachians look like armoured sharks," he grins. "They're huge, unstoppable brutes. They're loud, and angry, and violent. Basically, they're everything you want in a *Doctor Who* monster!"

So how did *The Selachian Gambit* come about? "I threw the idea of doing a *Companion Chronicle* with them over to Steve," David recalls, "and asked which companions they'd work with best, and we ended up deciding to go with the Second Doctor's first TARDIS team. Because the Selachians are Steve's creation, I let him have free reign regarding what to do with them, and he's come up with a base-under-siege story where the Doctor and his companions are in a bank while the Selachians are trying to raid the vault. It's one of those stories that looks very simple, but actually it's got a lot of layers, a lot of twists. It goes off in some different directions.

"When I heard the edit it was really special. We've got Frazer Hines playing Jamie, and he's the main narrator, so he's also voicing the Second Doctor's lines with his famous Patrick Troughton impersonation, and with Anneke Wills playing Polly it feels like a wonderful, three-dimensional, full-cast play. Alistair Lock, who's done the sound design and music, has done some brilliant work, exactly in the spirit of a TV *Doctor Who* story from the 1960s."

Was that planned? "The sound design was just one of those things where it surpasses all your expectations. I always give the brief that I want the *Companion Chronicles* to sound authentic to their era, and I think we always achieve that, but some people run with it more than others. Alistair ran with this 100%, and he's created something *incredible*."
DAN TOSTEVIN

BUY IT BECAUSE: It's a Second Doctor adventure that features some awesome aliens.



Bernice Summerfield Road Trip

AUDIO DRAMA Big Finish

WRITTEN BY Christopher Cooper, Simon Barnard & Paul Morris, David Llewellyn
STARRING Lisa Bowerman (Bernice Summerfield)
ALSO STARRING Arthur Darvill, Roger Hammond, Jacqueline King, Nigel Lambert, Anjli Mohindra, India Fisher
RRP £25.00 (CD), £20.00 (download)

RELEASED 29 FEBRUARY

WHAT'S IT ABOUT?

Bernice Summerfield has been told that her son Peter is on the planet Legion. She sets out on a road trip across the galaxy hoping to find the lost world and that Peter is still there...

This year marks the twentieth anniversary since Bernice Summerfield was created as a companion for the Seventh Doctor in a series of books, and to kick off her birthday celebrations, Benny's getting some new adventures in the form of *Road Trip* – her 13th solo audio season.

"You have to colour your performance with Benny's history in mind," admits Lisa Bowerman, who plays the title role. "She's grown up. She's still essentially the same character, but she's been through so much."

The three stories in *Road Trip* feature some actors familiar from the TV *Doctor Who* universe, including Jacqueline King (Sylvia Noble), Anjli Mohindra (Rani in *The Sarah Jane Adventures*), and Arthur Darvill (Rory Pond). "Arthur's lovely," Lisa smiles. "He's very talented." She had long hoped Arthur would be cast in a Big Finish production, "but he was so involved in *Doctor Who* and so busy that I thought he'd dropped off the list to be honest, so when they said they'd got him I was really happy."

Also returning for *Road Trip* is Benny's new sidekick, Ruth. "I think there's a sort of mother/daughter relationship," says Lisa. "But at the same time, there's a kind of banter between them which I think is quite sweet. There's some lovely writing."
DAN TOSTEVIN

BUY IT BECAUSE: It's the first step towards what's set to be a landmark year for Benny.

GALAXY FOUR

0114 2684976 www.galaxy4.co.uk

www.galaxy4.co.uk

493 GLOSSOP ROAD SHEFFIELD S10 2QE

Katy Manning

Signing at GALAXY FOUR
Saturday 18 February 12 - 2pm

Courtesy of Fantom Films
Signed photographs will be £10 each with the added bonus of one personal item signed for every photograph purchased.
Guest appearances subject to work commitments

Bernard Holley

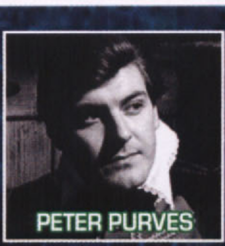
Tomb of the Cybermen, Claws of Axos, Feast of Axos

utopia

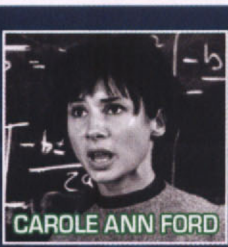
HEYTHROP PARK RESORT
11th - 13th May 2012

KATE O'MARA

DAVID BANKS


PETER PURVES

KATY MANNING


CAROLE ANN FORD

BONNIE LANGFORD

Further guests to be announced

Guests appearances subject to work commitments

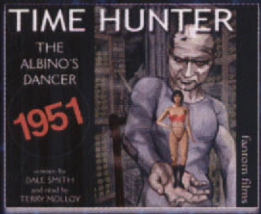
Full weekend ticket Adult £80, Child £40
Access to all panels plus two FREE signatures per guest, extra autographs only £5 each,
FREE backstage sessions (limited), FREE workshop sessions (limited)
HEYTHROP PARK RESORT, CHIPPING NORTON, OXFORDSHIRE www.utopiaevent.co.uk

JACQUELINE PEARCE FROM BYFLEET TO THE BUSH

Jacqueline Pearce is best known to television audiences as the villainous Servalan from Blake's Seven, but her career has taken her from RADA to Hollywood, starring roles in international comedy films, Hammer Horror, BBC Shakespeare, and London's West End. So how did she end up living in the African bush with her belongings in black bin-bags? Find out with this gripping memoir of an extraordinary life. (Due March)

HARDCOVER - LIMITED TO ONLY 250 SIGNED COPIES £24.99 + £3 p&p
SOFTCOVER - LIMITED SIGNED COPIES £12.99 + £3 p&p
SIGNED AUDIO £14.99 POST FREE (April)

TIME HUNTER CDS



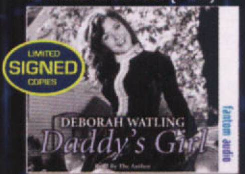
10: THE ALBINO'S DANCER
Read by Terry Molloy
3 x CD £13.99 (Feb)

TIME HUNTER
THE SIDEWAYS DOOR
1951
fantom films

11: THE SIDEWAYS DOOR
Read by Tracey Childs
2 x CD £11.99 (March)

TIME HUNTER
CHILD OF TIME
2586
fantom films

12: CHILD OF TIME
Read by Terry Molloy
5 x CD £16.99 (April)



DEBORAH WATLING: DADDY'S GIRL CD

In her own words, Deborah recalls the highs and lows of working on stage and in front of the camera along with the behind-the-scenes personal struggles, and reminisces about working with a whole variety of famous acting names including the late and much-missed Patrick Troughton. 2 x CD £13.99 POST FREE Also includes exclusive DVD featuring special interview footage.

fantom films

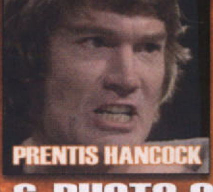
valiant^3

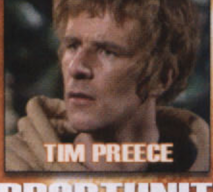
Sheffield's premiere Doctor Who Convention The Circle, Saturday 3rd March 2012

Adult £40, Child £25. Access to all panels plus two FREE signatures per guest

COLIN BAKER

FRAZER HINES


PRENTIS HANCOCK


TIM PREECE

JACQUELINE PEARCE

JANE HOW

Extra autographs only £5 each

Limited to only 100 attendees

PANELS, AUTOGRAPHS & PHOTO OPPORTUNITIES

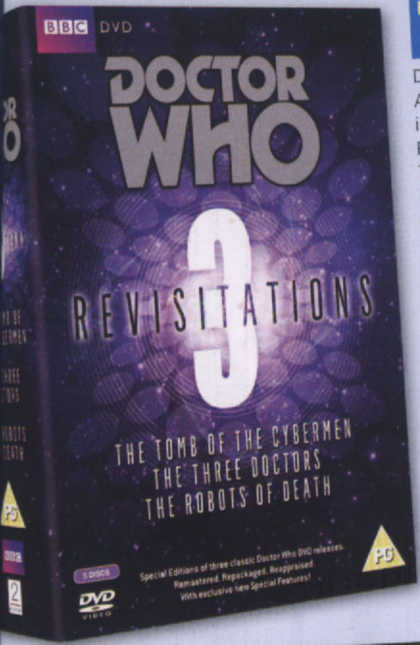
The Circle, Rockingham Lane, Sheffield S1 4FW www.valiantsheffield.co.uk

Prices correct at time of going to press. All items subject to P&P. Free Post Offers are UK only. Opening times 10-5 Mon-Fri and 10-4 Sat.
We accept VISA, MASTERCARD, SOLO and MAESTRO. Cheques and Postal Orders payable to GALAXY 4. Terms and conditions at www.galaxy4.co.uk

WIN!

Enter this month's competitions for the chance to win the very latest *Doctor Who* releases on DVD and CD!

REVISITATIONS 3 on DVD!



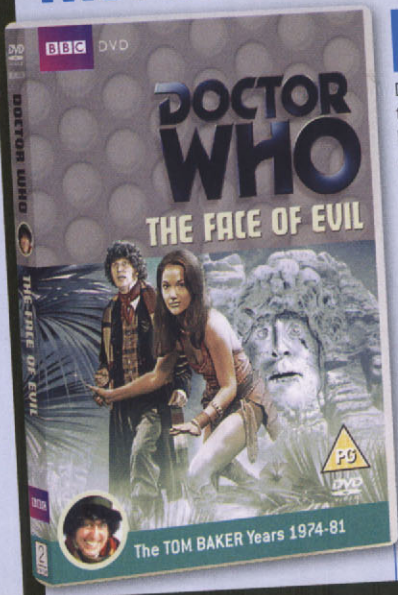
Three more adventures featuring the first four Doctors get a makeover in the *Revisitations 3* DVD box set, released on 13 February. A host of new and exclusive extras – including features, commentaries and PDF material – accompany 1967's *The Tomb of the Cybermen*, 1972/3's *The Three Doctors* and 1977's *The Robots of Death*. *Revisitations 3* is priced just £35.75 and thanks to 2|entertain, we have **FIVE** boxsets up for grabs by the readers who can answer this question:

What is the name of the robot who assists the Doctor in *The Robots of Death*?

- A D84
- B R2-D2
- C 7-Zark-7

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this entreatment at the start: "PLEASE DO NOT THROW HANDS AT ME."

THE FACE OF EVIL on DVD!



Louise Jameson makes her first appearance as Leela in 1977's *The Face of Evil*, released on DVD on 5 March. Tom Baker stars as the Fourth Doctor, who discovers that his previous good intentions have had disastrous consequences... Available to buy for just £20.42, we have **FIVE** copies of the extras-packed DVD to give away. One could be on their way to you if you can answer this question:

What are the names of the tribes in *The Face of Evil*?

- A Sevateem and Tesh
- B Salateen and Tosh
- C Saladcream and Chips

Phone **09011 542 223** to enter, or by post to the address below, starting with this: "DROP YOU WEAPONS, OR I'LL KILL HIM WITH THIS DEADLY JELLY BABY."

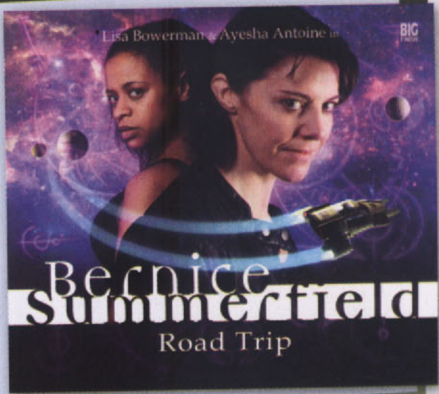
BERNICE SUMMERFIELD: ROAD TRIP on CD!

Professor Bernice Summerfield, archaeologist extraordinaire, returns for three brand new adventures in the far-flung future. All packaged together in a delightful box set that Benny herself would be proud to own, and with an overall title of *Road Trip*, the three stories are *Brand Management* by Christopher Cooper, *Bad Habits* by Simon Barnard and Paul Morris, and *Paradise Frost* by David Llewellyn. Lisa Bowerman once again stars as Benny, who is on a quest to find the mysterious planet Legion in the hope of a reunion with her son Peter. On the way she encounters a wealth of unusual characters, one or two of whom are given voice by some familiar names, including Jacqueline King (who played Sylvia Noble), and Rory Pond himself, Arthur Darvill! The *Road Trip* box set is available from 29 February from *www.bigfinish.com* priced £25, and we have **THREE** to give away for free to the lucky readers who are able to answer the following question:

Benny first met the Doctor in which 1992 *Doctor Who New Adventures* book?

- A *Love & Monsters*
- B *Love and War*
- C *Lovely Bunch of Coconuts*

Phone **09011 542 222** and leave your details to enter, or you can post your entry to the address below, marking it with this stirring order at the start: "LET'S OFF-ROAD!"



DARKSTAR ACADEMY on CD!

The Eleventh Doctor finds himself back at school in *Darkstar Academy*, the latest talking book from AudioGO. However, he doesn't have time for lessons, as something dark and dangerous lies beneath the surface of what appears to be a 1950s English public school. Alexander Armstrong, who recently guest-starred in *The Doctor, the Widow and the Wardrobe*, lends his voice to bring this exciting adventure to life. Available on CD for just £10.20 from 8 March, we have **FIVE** copies to give away. One could be yours if you can answer this academic question:

BBC
READ BY ALEXANDER ARMSTRONG
DOCTOR WHO
DARKSTAR ACADEMY
WRITTEN BY MARK MORRIS

Which Gallifreyan academy did the Doctor attend?

- A Prydonian Academy
- B Arcalian Academy
- C Dance Academy

Phone **09011 542 224** to enter or post your entry to the address below, putting this generous mark, received by the Doctor from his former teacher at the beginning: "9 OUT OF 10!"

RENAISSANCE MAN on CD!

Another brand new but thoroughly authentic adventure for the Fourth Doctor and Leela arrives from Big Finish at the end of February. *The Renaissance Man*, written by Justin Richards, stars Tom Baker and Louise Jameson in a mysterious tale of murder in an English village. Guest stars include Ian McNeice (who played Winston Churchill) and Gareth Armstrong, who previously appeared in 1976's *The Masque of Mandragora*. We have **FIVE** CDs of *The Renaissance Man*, worth £10.99, to give away to readers who can answer this question:

THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
THE RENAISSANCE MAN
FULL CAST AUDIO DRAMA

Who did Gareth Armstrong play in *The Masque of Mandragora*?

- A Giuliano
- B Julie Christie
- C Julie Gardner

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this: "MMM, THAT RENAISSANCE SUNSHINE!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 9 February and close at midnight on Wednesday 7 March 2012. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 444, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 7 March 2012.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

SUBSCRIBE!

Panini Magazines

DOCTOR WHO MAGAZINE

SAVE UP TO £14

Subscribe today and have DWM delivered directly to your door!

DON'T FORGET YOUR COPY!

SUBSCRIBE & GET UP TO 3 ISSUES FREE!

DOCTOR WHO
HOW THE DALEKS EXTERMINATED DOCTOR WHO'S HISTORY!

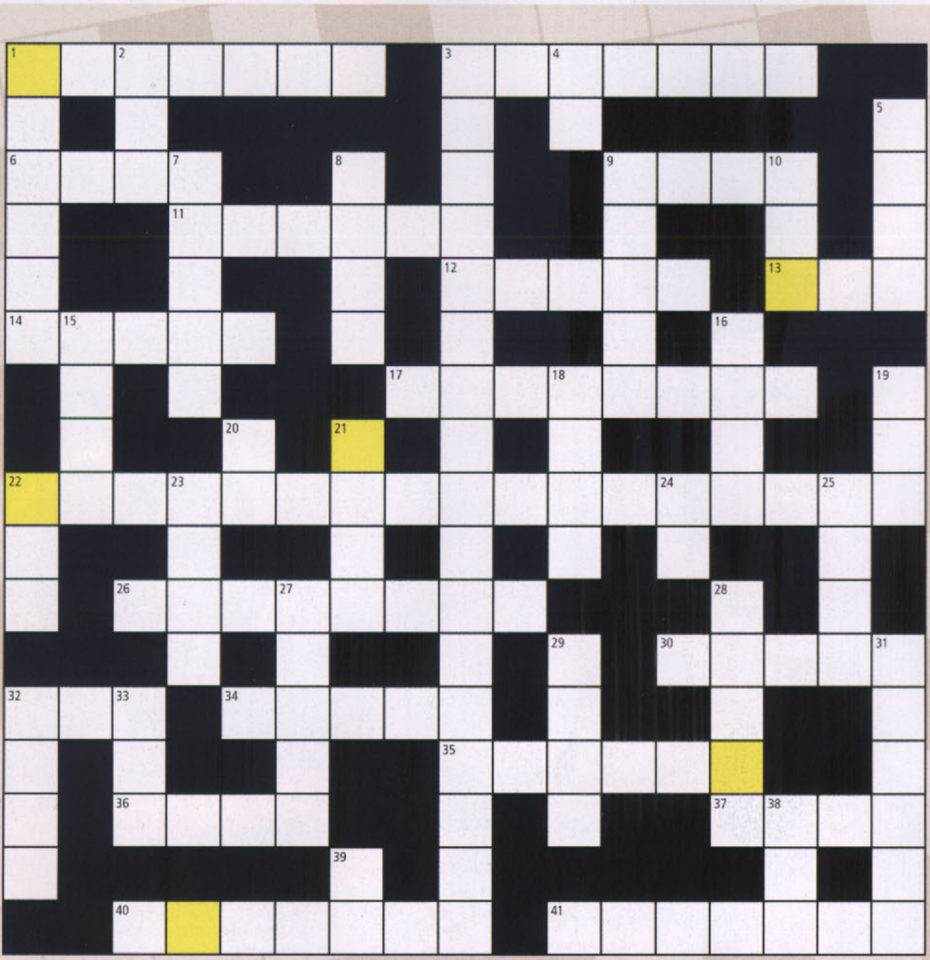
- RECEIVE EACH ISSUE ON THE DAY OF PUBLICATION
- EVERY ISSUE DELIVERED DIRECTLY TO YOUR DOOR!
- AVOID ANY PRICE RISES DURING THE YEAR!
- MAKE MASSIVE SAVINGS!

OPTION 1	OPTION 2
13 ISSUES OF DWM	13 ISSUES OF DWM PLUS 3 DWM SPECIALS
ONLY £54 — GET 1 ISSUE FREE!	ONLY £70 — GET 2 ISSUES FREE!
OR, IF YOU SUBSCRIBE BY DIRECT DEBIT ONLY £49.50 — GET 2 ISSUES FREE!	OR, IF YOU SUBSCRIBE BY DIRECT DEBIT ONLY £65 — GET 3 ISSUES FREE!

Telephone enquiries: 0844 543 0058 Email: drwho@subscription.co.uk
Subscribe online at: **www.subscription.co.uk/drwho/dw44** (regular issues only)
www.subscription.co.uk/drwhospec/dw44 (regular issues + Specials)

CROSSWORD

Know Beaus from Beyus? Then why not see if you can unpick this *Doctor Who* puzzle!



ACROSS

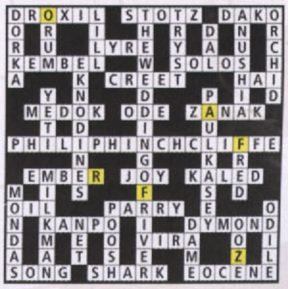
1 (and 31 Down) Actor who appeared with seven Doctors (7,6)
3 Character played by Roy Skelton (7)
6 He was killed by Ian Chesterton (4)
9 Curator of the Miniscope (4)
11 (and 32 Down) Played a companion (6)
12 *Strangers in* _____ – the first episode of *The Sensorites* (5)
13 "Simmer down, ___" (3)
14 Perigosto _____ (5)
17 Mervyn ________ – director of *The Sensorites* (8)
22 They were used in an attempted invasion of Earth in the 1930s (10,7)
26 An associate of 3 Across (8)
30 _____ spaceship – fell to Earth in the 1940s (5)
32 (and 5 Down) One of Monarch's 'crew' (3,4)
34 Tegan had one of these under the Wind Chimes on Deva Loka (5)
35 Morgaine's opponent (6)
36 The *alter ego* of Mags (4)
37 Victim of Robophobia (4)
40 (and 19 Down) Weapon that kills Cybermen (7,3)
41 Donna's boss in the *Turn Left* reality (7)

DOWN

1 It was killed by Barbara Wright (6)
2 Romana once recalled being a Time ___ (3)
3 He made the Doctor invisible (9,8)
4 (and 8 Down) Servant of Saladin (2,4)
5 See 32 Across
7 The Doctor was mistaken for one on Pluto (5)
8 See 4 Down
9 A companion of the Doctor (5)
10 ___ exchange – a process that posed a problem for the Slitheen (3)
15 The TARDIS landed in one in *The Aztecs* (4)
16 Attached to the IMC robot, for example (4)
18 Customs officer on the *Empress* (4)
19 See 40 Across
20 The rank of Billy Shipton (1,1)
21 Red, Blue or Yellow... (4)
22 An Atlantean (3)
23 Human-Time Lord ___-crisis (4)
24 The __ Corral (1,1)
25 *The Mind of* or *The Face of* ____ (4)
27 A Decider (5)
28 Lesley _____ – played Sky Silvestry (5)
29 The Deadly Assassin (4)
31 See 1 Across
32 See 11 Across
33 ___ Earth (3)
38 ___ Mother (3)
39 Abbreviation for operation run by 'The Faceless Ones' (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



D	R	O	X	I	L	■	S	T	O	T	Z	■	D	A	K	O
O	■	R	■	■	I	■	■	H	■	R	■	D	■	N	■	R
R	■	U	■	■	L	Y	R	E	■	Y	■	A	■	U	■	C
K	E	M	B	E	L	■	■	W	■	S	O	L	O	S	■	H
A	■	■	■	K	■	C	R	E	E	T	■	■	■	H	A	I
■	■	Y	■	N	■	■	■	D	■	■	■	P	■	I	■	D
■	M	E	D	O	K	■	O	D	E	■	Z	A	N	A	K	■
■	■	T	■	D	■	■	■	I	■	■	■	U	■	■	■	■
P	H	I	L	I	P	H	I	N	C	H	C	L	I	F	F	E
■	■	■	■	N	■	■	■	G	■	■	■	K	■	R	■	■
■	E	M	B	E	R	■	J	O	Y	■	K	A	L	E	D	■
M	■	I	■	S	■	■	■	F	■	■	■	S	■	D	■	■
O	I	L	■	■	■	P	A	R	R	Y	■	E	■	■	■	O
N	■	K	A	N	P	O	■	I	■	■	D	Y	M	O	N	D
D	■	M	■	E	■	O	■	V	I	R	A	■	■	O	■	I
A	■	A	■	T	■	S	■	E	■	■	M	■	■	Z	■	L
S	O	N	G	■	S	H	A	R	K	■	E	O	C	E	N	E

LAST ISSUE'S PRIZE WORD: ZAROFF

WIN!

...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 49-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form a word that describes two of the crossword answers:

PHONE 0901 154 2232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 79.

This competition closes on 7 March 2012.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 9 February and close at midnight on Wednesday 7 March 2012. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 79.

FREE
2012 SERIES UNDERWAY! All the LATEST news...
WIN! New DVD box sets!
DOCTOR WHO MAGAZINE
We go on the trail of THE MISSING EPISODES...
HOW THE DALEKS EXTERMINATED DOCTOR WHO'S HISTORY!
PLUS! SHADA - the lost story by Douglas Adams - published at last!

JUST FOR FUN! Who was sent off on an 'ANT hunt'? | Who did the Doctor take on a punt? | Who replaced Pertwee when shooting a stunt? | Who wore their spacesuit back to front? ANSWERS ON PAGE 82

WOTCHA!

The page that's about as powerful as a burnt-out android.

Compiled by **THE WATCHER**

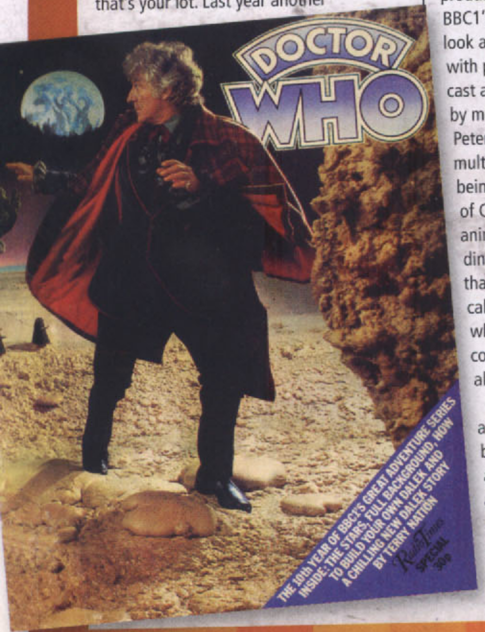
A HISTORY OF DOCTOR WHO IN 100 OBJECTS …

#15 THE RADIO TIMES TENTH ANNIVERSARY SPECIAL

If you're a *Doctor Who* fan who has the good fortune to be any younger than about 25, then you'll know that one of life's certainties is the tedious inevitability with which, sooner or later – and probably sooner – the rest of us are going to start banging on yet again about how you have no idea what it was like back in the olden days, when there were no DVDs, no videos, no repeats, no hot and cold water, no inside loo, no bananas – nothing, in fact, except a prized and much-thumbed collection of Target novelisations.

But it gets worse. This month, we're going to travel back to an even earlier and even more unimaginably deprived time. It's November 1973, and there are only three *Doctor Who* novels on the market: a fledgling company called Target Books has just reissued the 1960s trio of *The Daleks*, *The Zarbi* and *The Crusaders*, and that's your lot. Last year another publisher, Piccolo, released a nice little paperback called *The Making of Doctor Who*, which included an exciting potted account of the show's nine-year history, but it was a bit on the flimsy side and offered next to nothing by way of illustration. You can, of course, follow the Doctor's deliriously off-beam comic strip adventures in *TV Action*, and soak up the loopy short stories in the not-much-cop Annuals, but if it's coverage of the TV series you're after, there is literally nothing else to be had. No **DWM**. No photos. No Andrew Pixley. No Jean-Marc Lofficier. No nothing.

A new look for Susan…



DOCTOR WHO
THE 10th YEAR OF BBC1'S GREAT ADVENTURE SERIES
INSIDE: THE STARS, FULL BACKGROUND, HOW TO BUILD YOUR OWN DALEK AND A CHILLING NEW DALEK STORY BY TERRY NATION
Radio Times SPECIAL 30p

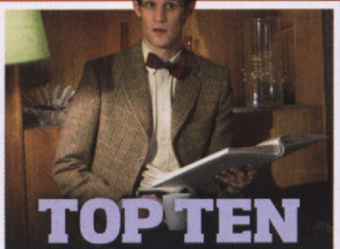
And then, out of the blue, comes the *Radio Times Doctor Who Special*, a one-off, full-colour, 68-page magazine whose cover boasts a dynamic action shot of Jon Pertwee confronting a trio of monsters on the planet Jabolite, with a corner flash proudly trumpeting 'the 10th year of BBC1's great adventure series.' And just look at what's inside. There are interviews with past and present members of the cast and crew, gorgeously accompanied by more of those bespoke photo-shoots. Peter Purves surrounded by dolls in a multi-storey car park! Mike and Anneke being chased across a beach by a pair of Cybermen! Carole Ann Ford wearing animal furs in front of the Crystal Palace dinosaurs! Hmm. Bit of an odd one, that. And who's this? Some new girl called Elisabeth something-or-other who hasn't even been on telly yet, cowering from a strange dome-headed alien in a medieval castle!

And that's not the half of it. There's a short story by Terry Nation. There are blueprints showing you how to build a slightly wonky Dalek. And best of all, there's a year-by-year gazetteer of the Doctor's adventures, lavishly draped in archive photographs so heart-flutteringly beautiful that fans across the nation go weak at the knees. Some of them even fall over and start weeping uncontrollably, I expect. Seriously, you young people, you have no idea.

So it's no surprise that this indescribably thrilling artefact, this most treasured, most re-read, most pored-over item of merchandise, remains the single most influential piece of *Doctor Who* literature ever produced. How so? Well, for one thing it was responsible for giving the first ever airing to such bedrock *Doctor Who* anecdotes as the Eyepatch Story, the Georgian State Dancers Story and the Come Back Bill Hartnell T-Shirts Story. But more, much more than this, it was the Tenth Anniversary Special which bequeathed to *Doctor Who* fandom a whole wonderland of its most sacred, time-honoured phrases. Phrases so familiar, so reassuring and so cherished that to this day we draw them close and toast ourselves in their lovely, comforting warmth. A sprightly yellow roadster. The primitive Gonds. I'm easily spooked and I hate creepies. A hostile servo robot. The obnoxious schoolboy Cyril. I drove Bessie without passing my driving test. Yartek, leader of the alien Voords. The Tardis is stolen and driven off in a lorry. Vicki elects to remain behind with the fleeing Trojans. I'm always ready to swash my buckle. The power-crazed Professor Stahlman. The alien Dominators and their robot servants the Quarks. Madeleine sees the error of her ways. The spirit of the monster Aggedor is spreading terror and death. Like a life-sized scampi and rubberised. I don't want the Brig to look a twit. The Master evokes the fury of Kronos and Atlantis is destroyed. The nutcase professor swept me off my feet.

And all for 30p.

IN A NUTSHELL: 30p. *Thirty pence.* In today's money that's… priceless.



TOP TEN CLASSIC NOVELS

- THE RILL ON THE FLOSS
- MANSFIELD QUARK
- LORNA JUDOON
- THE TENANT OF LIBERTY HALL
- OOD THE OBSCURE
- FLAST OF THE MOHICANS
- THE JO-BETWEEN
- OLIVER TRYST
- ANIMAL GARM
- LALLA RECHERCHE DU TOM PERDU

THE SIX FACES OF DELUSION

Dalios, I hear strange music! Five of these cues are in perfect harmony, but the sixth is out of tune. Can you resolve the discord?

Answer revealed at the bottom of the page.

1. Tristram Cary, who created the avant-garde electronic music for stories like *The Daleks* and *The Mutants*, designed the revolutionary EMS VCS3 synthesizer which features heavily on classic 1970s albums like Jean Michel Jarre's *Oxygene*, David Bowie's *"Heroes"* and Pink Floyd's *The Dark Side of the Moon*.
2. Richard Rodney Bennett, who composed the score for *The Aztecs*, conducted the chamber ensemble which played at the wedding of Prince Charles and Lady Diana at St Paul's Cathedral in 1981.
3. Desmond Leslie, whose electronic music can be heard in *Inside the Spaceship* and *The Space Museum*, was the bloke who famously gatecrashed a live 1962 edition of *That Was The Week That Was* and punched theatre critic Bernard Levin in front of 11 million viewers.
4. Carey Blyton, whose idiosyncratic music graces *Doctor Who and the Silurians*, *Death to the Daleks* and *Revenge of the Cybermen*, also composed the popular children's song *Bananas in Pyjamas*.
5. The works of the great Hungarian composer Franz Liszt are catalogued using a numbering system devised by Humphrey Searle, who composed the music for *The Myth Makers*.
6. John Debney, who composed the music for the 1996 *Doctor Who* TV Movie, later received an Oscar nomination for his score for Mel Gibson's controversial film *The Passion of the Christ*.

SUPPORTING ARTIST *of the month*

Props. Take it from me, they're a nightmare. I once appeared in a thriller in which I had to extract some diamonds from a combination safe and then close it – all with the use of my left hand alone, because I was simultaneously holding another character at gunpoint with my right. Just try doing that some time. More to the point, try doing it while attempting to look menacingly cool and totally in control of the situation. It would be fair to say that we had a few giggles in rehearsal. But hey, we're not here to discuss my problems. We're here to discuss those of the unfortunate guard in Part One of *Vengeance on Varos* who, at precisely 12:52, is tasked with holstering his sidearm when Martin Jarvis is granted "permission to leave Governor's Domain" – whatever that means. It's a perfectly straightforward bit of business – or it would be, if the pesky prop didn't have other ideas. Once, twice, three times the wretched gun fails to find its holster. Remember: stay cool. Stay menacing. Stay totally in control of the situation.

Whose line is it anyway?

Nothing says 'Season One' quite like a catastrophic multiple dry.

ANSWERS: page 74 – It's Dr Runciman on the Time-Space Visualiser; page 81 – Just for Fun! Bazin and McLuhan, Romana, Terry Walsh, TheEleventh Doctor; above – The Six Faces of Delusion The wrong note is being struck by Number 2. The others are all true.

NEXT ISSUE...

"WHEN I SAY RUN..."

WE GO BACK TO THE 80s WITH ACE ACTRESS SOPHIE ALDRED!

DOCTOR WHO MAGAZINE™

PLUS...

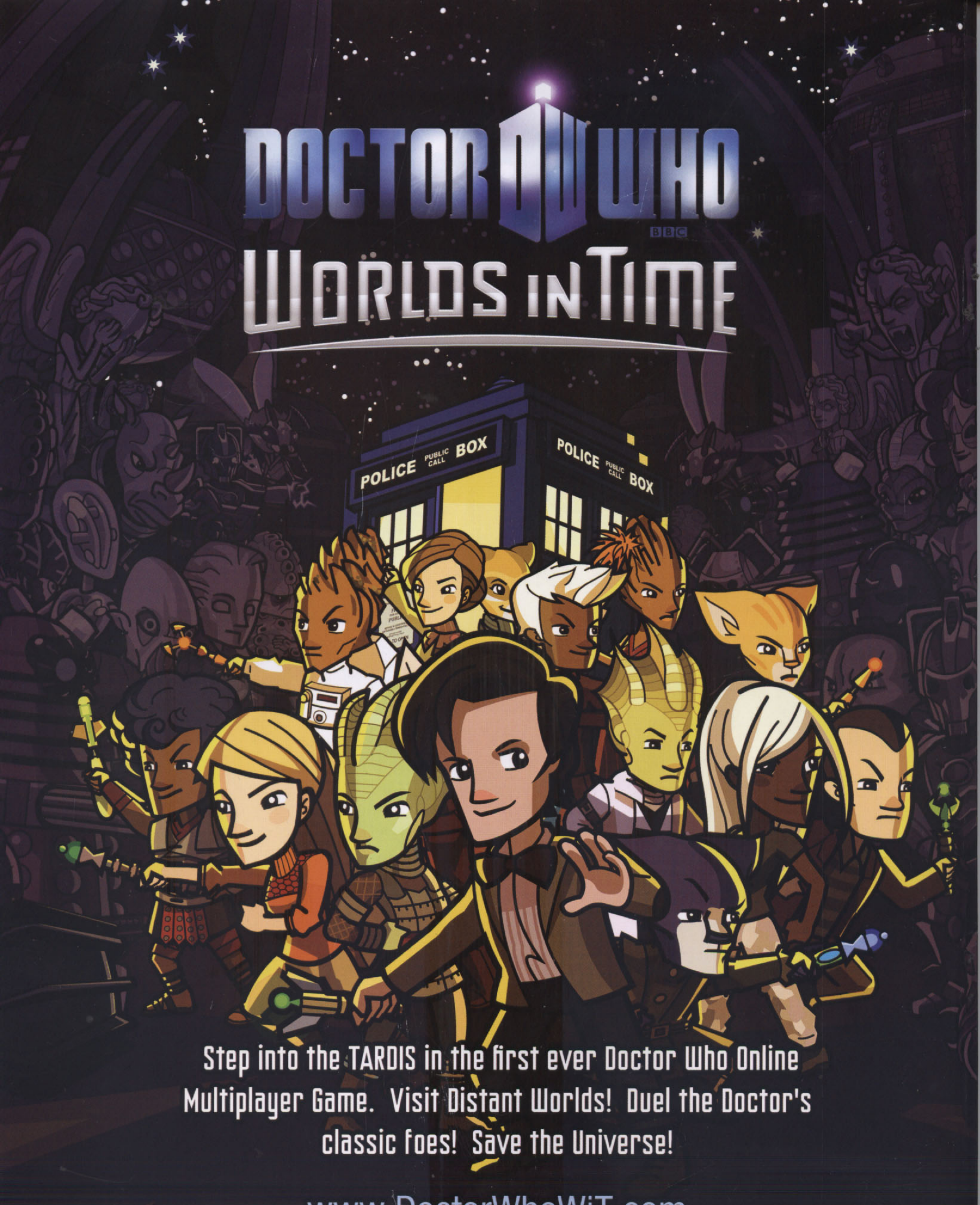
THE KEYS OF MARINUS

SCHOOL REUNION

CANTON EVERETT DELAWARE III

© MIRRORPIX

DWM 445 AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM **8 MARCH** PRICE £4.50


DOCTOR WHO
BBC
WORLDS IN TIME
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

Step into the TARDIS in the first ever Doctor Who Online Multiplayer Game. Visit Distant Worlds! Duel the Doctor's classic foes! Save the Universe!

www.DoctorWhoWiT.com

Three Rings

It's bigger on the inside.

BBC